

THE NEW YORK DRAMATIC MIRROR

Vol. XXXII., No. 815.

NEW YORK: SATURDAY, AUGUST 11, 1904.

PRICE, TEN CENTS.



BEERHOLM TREE.

MIRROR INTERVIEWS.



Henry Kellar.

Henry Kellar, the subject of this week's interview, is one of the cleverest magicians in the world. He has mastered the art of magic in all its branches. In relating the principal incidents of his career Mr. Kellar said:

"I was born in Erie, Pa., in the Summer of 1849. Both of my parents were descendants of good old Pennsylvania Dutch families. There was never any intention on their part that I should follow such a mysterious calling as prestidigitation. When a mere boy I was apprenticed to a druggist. Now, a druggist is a chemist, and a chemist, you know, used to be a magician, and that's how the trouble began. But I can hardly say that I was awakened to the possibilities of magic through the medium of potions and pellets. That sort of occupation proved far from congenial. So, like many other boys before me who wished to make their way in the world, I ran away from home."

"Were you possessed of the desire to become a magician at the time?"

"My only object was to reach New York."

"Well, that's the object of the entire profession. All roads lead to New York—it's the 'Actor's Paradise—God's Own Country.'—you know. But to resume the interview—how did you reach New York?"

"On a freight train. It was slow, but sure. On my arrival I did not try to get work in a drug store. I had done with the odious occupation of compounding nostrums. I boldly started out in business on my own account, and made a precarious living by selling newspapers in City Hall Park. One day I had the good fortune to attract the attention of the Rev. Robert Harcourt, an English clergyman. He took such a fancy to me that he adopted me and took me to his home at Cambridge."

"Everything went along very nicely for a while. With a view to perfecting my education and in order that I might be fitted to follow his own calling, my foster father engaged a private tutor. Now, I loved my benefactor, but I could not bring myself to love my tutor. While considering the best means of ridding myself of the tutor, I happened to see an advertisement in a Buffalo newspaper. It was headed by the Fakir of Ava, and stated that he required a boy to assist him in his exhibitions. I, of course, knew nothing of magic at the time, but I had read 'The Arabian Nights,' and the nature of the position appealed strongly to my imagination, so I answered the advertisement."

"And did you get the position?"

"Yes, that's the remarkable part of it. There were more than a hundred boys just as eager as I was to investigate the mysteries of magic, but the Fakir's black-and-tan dog threw his influence in my favor. I don't know whether it was animal magnetism, or what it was about me that attracted the dog's attention. He fawned on me and showed great delight when I petted him. The Fakir said that the dog had snarled at all the other boys—accordingly he was moved by his dog's intuition to engage Harry Kellar, instead of Tom Jones or Dick Robinson."

"So it was intuition rather than tuition that gave you an advantage over the other boys?"

"Just so, but it required a great deal of tuition afterwards to make me a proficient magician, although the Fakir of Ava soon discovered that I had natural aptitude for the work. He made me a magician in embryo, and for two years I traveled with him all over the United States."

"The requirements to become a professional magician are an alert brain and supple fingers. It was a great opportunity for me, and as my mind is naturally of the plastic order I learned about everything the Fakir did in the line of optical illusion. And he had a great repertoire in conjuring for those days."

"But what interested me fully as much as the trick: I learned was the study of human nature as displayed in the various audiences throughout the country. To me the study of men's faces, the reading of character in a crowd, is to this day a fascinating and by no means a difficult task."

"Do you mean to say that you can form an opinion of character by watching the individual in a crowd?"

"I don't mean to intimate that I am infallible, but if I have the opportunity of listening to a person's voice and of watching the expression of the face, I seldom shoot very wide of the mark in my estimate of character."

"When did you start out as a prestidigitator on your own account?"

"At the age of nineteen. The good old Fakir of Ava gave me his blessing and a serviceable outfit in the line of magical apparatus. It was not long before the sheriff of one of the Michigan towns where I was giving the show had my apparatus. This was owing to the rascality of my business manager. The sheriff, however, could not attach the Fakir's blessing, and I believe I have it yet."

"Did your encounter with the sheriff discourage you for the time being?"

"Oh, no! I gained a great deal of experience during the next few years, and as business manager of the Davenport Brothers and Fay, I traveled all over the United States and Canada, throughout the continent of Europe, including Russia, and thence back to America."

"I have now been a magician for more than a quarter of a century. During all that time I have zealously studied my art, not only while traveling and giving performances here in America, but also in India, Tibet, Japan, Borneo, China, Australia, Java, and in many other places. I have spared no pains to add to my professional knowledge, whatever was to be derived from the far Eastern seats and homes of the magical art. I studied under such experts as Bhautier de Kolta, and others, and I can say, without egotism, I think, that there is very little in the line of conjuring and prestidigitation that I have not mastered. For all that I do not call myself a professor, a commander, or a chevalier like—but that's another story. I am plain Kellar, a devotee of magic, as we understand, or think we understand it, to-day, a foe of humbugs, an exposé of shams."

"What do you mean by your reference to magic as we understand it to-day?"

"Magic to-day occupies a different place in public esteem from what it did twenty-five years ago. The leading magicians of to-day have perfected themselves in their art by studying the Hindoo marvels, the esoteric wonders of the Tibetan monasteries, the miracles and mysteries that we have read of and that have been handed down from the days of Moses, Apollonius, Paracelsus and Marco Polo, all of which have been flouted and jeered by the ignorant and unthinking."

"But you surely don't believe in miracles?"

"Not in those that are supposed to have occurred in the nineteenth century, at all events. But the art—the mysterious science of magic—is not trickery. Nor is it sleight-of-hand. It is the power of overcoming or of seeming to overcome the known laws of nature by invoking and using unknown laws of nature. The Hindoo fakir may not make the mango tree grow from the seed, in a few minutes. Nor is he able to throw a rope into the air, and then climb up on it until he has climbed out of sight. Professor Heinrich Hensoldt and other scientific observers have recently declared that he performs this remarkable feat, or at least seems to do it. He does seem to do it, and that seeming is almost as marvelous as reality."

"Then there is nothing supernatural in your art—that is, nothing that cannot be explained?"

"I should hardly say that it is possible to explain everything. Hypnotism, for instance, is becoming a most powerful ally of the magician. I, myself, am as yet only a novice in its application. But I defy detection in the new marvels in which I shall make use of hypnotism next season."

"Are you prepared to state what new illusions you will introduce in your forthcoming exhibitions?"

"While abroad I witnessed various new masterpieces of magical art. One of the most startling illusions I have ever seen is called 'The Shrine of Koumra Sami.' Another is 'The Talking Image,' and a third is known as 'The Mystic Light of Balha.' The latter was a complete puzzle to Professor Hensoldt. All three of these illusions will be reproduced by me on the American stage next season."

"Do you think that magic as an entertainment is as popular as formerly?"

"Yes, indeed, but a great deal more is expected of its exponents. Modern audiences are no longer mystified by the childish tricks that can be learned in so-called handbooks of magic. The old-fashioned fakir would not draw a corporal's guard to see his exhibition nowadays. It now requires the utmost skill, study, and perseverance to become an expert magician. Science is constantly making discoveries that are defining the limits of the seen and unseen more closely than ever before."

"Do you think that magicians will some day utilize the mysterious, hidden forces of nature?"

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"Who can say? In the meantime we don't hesitate to do things that would have dared our ancestors. Our new discoveries are almost sufficient in numbers to satisfy a lifetime of investigation. By the way, before concluding this interview, you might mention that during the coming season I shall show, with Mrs. Kellar's assistance, a remarkable series of mathematical feats, without the use of cards, signals or any possible communication between us other than 'telepathy.' It is 'telepathy' that greatly facilitates the work of Inaudi the lightning calculator."

"Then Kellar—not Kellar the Great—just Kellar the magician, extracted gold coin from my eyes, ears, nose and mouth in such glittering profusion that I seriously think of going to Secretary Carlisle's assistance if the gold reserve fund in the United States treasury should again begin to dwindle."

A. E. R.

A NEW COMIC OPERA.

Leonard Wales is energetically preparing for the production at McVicker's Theatre in Chicago early in September of a new two-act comic opera of which Mr. Wales is responsible for the music and John O'Keefe, literary editor of the *Morning Journal*, furnishes the libretto. Everything in connection with the production is to be first-class. Adolph Löwenberg has been engaged as musical

director, and is now at work mobilizing a picked chorus of fifty voices. Thomas G. Moses is painting two full and complete sets of scenery, and other arrangements will be on a thorough scale. The opera is a satire upon the American Senate, and those who have heard the music predict that a surprise is in store. Mr. Wales will manage the enterprise, and is now at the Hotel Marlborough negotiating with operatic artists for the principal roles. The opera is to go on at McVicker's Theatre for a run.

NOTICE TO ADVERTISERS.

The attention of advertisers is again called to the fact that advertisements intended for the last page of THE MIRROR must be in hand before noon on Saturday. The same rule holds good with respect to changes in standing advertisements.

BERENSON TREE.

The first page of THE MIRROR this week carries a portrait of a distinguished actor, Herbert Berenson Tree, commonly known without the first prefix. Mr. Tree has been, comparatively, but a few years on the stage, but he to-day occupies one of its proudest positions, and there are those who dispute for him the first place in London with Henry Irving.

Mr. Tree was born in London in 1853. He is of German parentage, on the paternal side, his family name being Berenson. He comes of a stock that has played a part in the making of modern German history. His grandfather, Ernest Berenson, was a timber merchant and a landed proprietor on the shores of the Baltic. His father, Julius, the youngest of thirteen children, went to England half a century ago and established himself in the grain trade. One of his uncles, General Von Unruh, was aide-de-camp to the Emperor William, and among his connections by marriage is General Von Pape, who acted as standard-bearer at the funeral of that sovereign.

Educated partly in England and partly in Germany, the subject of this sketch entered his father's office in 1870. A strong love of acting had already manifested itself in him, and he became a member of a London amateur society under the assumed name of Tree. He made his debut on the regular stage in 1875, at the Globe Theatre, at a matinee, and the success of his performance was such that several offers of provincial engagements were made to him. This decided him to adopt the profession.

The next five years were devoted by Mr. Tree to hard work. How many characters entirely new to him were performed during that time perhaps he himself would be unable to say. They were many. But his value as an originator of character, although it had long been suggested, was not distinctly established until he appeared as the Rev. Robert Spaulding in *The Private Secretary*. This play was condemned when first presented in London, but subsequently Mr. Tree's illustration of this role gave it life. It is said that some of its most effective phrases originated with him, while his picture of the feeble-minded curate at once stamped him as a remarkable actor.

The next character originated by Mr. Tree was so different—that of Macari in *Called Back*—that it established his marvelous versatility. And his every performance since has added to his fame as an actor. An English critic, in a recent article on Mr. Tree, said:

"The comparative method may help us a little, and although comparisons are against the law of good manners—it is impossible to avoid certain comparisons when you wish to arrive at a just estimate of a man like Mr. Tree. And, for obvious reasons, the comparison can only be with one other English actor—Mr. Irving. No other actor has played such a variety of parts; versatility is the factor common to both. Mr. Irving plays Hamlet, The Bells, Robert Macaire; Mr. Tree plays Falstaff, Captain Swift, and Hamlet. Or, to instance further in each case, Mr. Irving gives us Benedict, Mephistopheles, and Jangle, while Mr. Tree gives us Demetrius, Gringoire, and the beautiful old Village Priest. But try to imagine yourself in a room peopled with these various characters as we have known them at the Lyceum and Haymarket, and you will instantly be startled by a curious fact. It will appear to you that the six Lyceum characters are but one; there are six Mr. Irvings, with the same face, the same voice, the same gait; only the clothes are different. And, on the other hand, there is no Mr. Tree at all. Seek him in the huge mountain of flesh that calls itself Jack Falstaff, he is not there; in the ragged picture-quickness of Gringoire, there is nothing there but the hungry poet himself; beneath the sweet serenity of the old Abbe you only find the priest who is drenched down with the burden of a secret. Where, then, is Mr. Tree?"

Mr. Tree will make his first visit to this country the coming season, and will open at Abbey's Theatre in this city.

LOW RATES TO DENVER, CO.

The Baltimore & Ohio R. R. Co. will sell round trip excursion tickets to Denver, Col., from all points on its lines East of the Ohio River, August 26th, 27th and 28th, valid for return passage on trains leaving Denver August 19th, 25th and September 1st.

The rate from New York will be \$47.75; Philadelphia, \$47.75; Baltimore, \$47.40; Washington, \$47.40; and correspondingly low rates from all other points.

Passengers taking the B. & O. have a choice of routes, going via Pittsburg, Akron and Chicago; via Grafton, Bellaire and Chicago; or via Parkersburg, Cincinnati and St. Louis; double daily service of express trains, with Pullman sleeping and dining cars on all routes.

For more detailed information, address C. P. Craig, G. E. P. A., 415 Broadway, New York, N. Y.

COMET OF THE TOWN.



The above is a portrait of Ada Van Etta, a talented young woman who won success in the title role of *La Belle Ruse* last season. Miss Van Etta is prominent in society in Buffalo, where she made her debut with *Mlle. Rhea* four years ago. She remained with that star for two seasons, and originated the leading comedy part in the New York production of *Josephine*. Miss Van Etta was specially engaged by Frederick Warde during his tour with Mrs. D. P. Bowers, and won favorable comments for her Shakespearean work. She will be seen in a new play under Charles L. Young's management during the season of 1905-06, but will fill special engagements during the present season.

The Jed Prothy company is at Greenville. Mr. Rehearsals began last week.

Jacques Rosenthal and W. F. Falk, of the Seabrooke company, arrived in town last week.

Manager C. A. Bradenburgh, of the People's Theatre, Philadelphia, was in town last week.

Lucy Daly, with her band of pickaninies, will sail for England on Aug. 15, under the management of Canary and Lederer, for a tour in England and France. James L. Lederer will accompany them as business manager.

Judge E. G. Smith, of Yankton, Dak., has granted a decree of divorce to Herbert Hall Winslow from his wife, Daisy Edna Winslow.

Samuel Freedman has applied for copyright on a design for three-sheet paper which is claimed to be an improvement that will revolutionize the theatrical printing.

Valerie Bergeur will open in the Philadelphia National Theatre on Aug. 11.

The Bostonians have engaged Signor Danigny for next season. The tenor is now in London, and the engagement was made by cable.

Henry Greenwall will return to Texas about the 20th inst.

Gracie and Reynolds, the Irish knock-about comedians; Charles A. Morgan, eccentric comedian; and Max Knorr, musical director, are among the latest acquisitions of Gaiter's A Wild Duck company. Other members of the same company are: Marie Stuart, Nellie Hawthorne, Lydia Pierce, Gitty Lodge, Nellie McCoy, Lizzie McCoy, Lottie Seymour, Minnie McAway, Ben Loder, Theodore Babcock, John Page, Robert Vernon, George W. Adams and James H. Eden. Rehearsals will begin at Ashbury Park on Aug. 14.

Manager David Henderson has secured a verdict for \$5,000 damages against Charles Coghlan for the latter's failure to appear at the Duquesne Theatre, Pittsburg, during the first week of March last.

Arguments in the case of Canary and Lederer against Lillian Russell, involving the right of the defendant to sing in London, were made before Justice Bartlett in Brooklyn last Thursday. Decision was reserved.

The new Grand Opera House at Pittsburg, of which Harry Davis is lessee and Harry C. Shand manager, will be greatly beautified and improved when it opens early in September. Mr. Shand, who is in New York closing up several contracts for next season, says the house now presents a network of scaffolding, artisans being at work on decoration and other improvements. Among the other features added will be an electric light plant and a new sectional stage. A fine list of attractions has been booked, and a good season is looked for.

It is said that George W. Wilson will not head the Shore Acres company No. 2 next season, all negotiations to that end being off.

Florrie West writes from London: "I closed my successful tour with James J. Corbett's company in Dublin a week previous to their closing, in order to visit Paris. I have just returned from Paris, having spent a delightful week there. I am bringing back some handsome dresses for The Dancer, and some new songs—one of a Dutch girl, which I think will be a great success. I sail on the *Elle* on July 29, arriving in New York on Aug. 6. I shall then hurry to Lowell to start rehearsals."

Owing to ill-health, W. F. Rochester yesterday severed his connection with the Murray-Lane Opera company at Cleveland.

William Calder, manager of The Span of Life company, is to sail from England for New York on Aug. 15.

AT THE THEATRE.

The opening of Tony Pastor's Theatre has been postponed until Aug. 20, when Weber and Fields, returned from abroad, will make their first appearance of the season. On the same date Mr. Pastor will present a sensational act. Mlle. Kamochi, a woman magician, will permit an expert marksman to shoot at her mouth a bullet from a powerful rifle. She will catch the bullet with her teeth. A full specialty company will also appear.

The People's Theatre will open on Saturday night with a production of *Black House*, in which John Connee will play the leading role. Nido's will also open on Saturday night, when a Russian melodrama called *In the Name of the Car* will be given for the first time in New York.

The roof garden entertainments are in the height of summer popularity at present. Among those on which you may enjoy a combination of atmospheric comfort and vaudeville enjoyment are the American, the Madison Square, Terrace Garden, Koster and Bial's, and the Casino.

At Koster and Bial's establishment, in addition to the roof garden entertainment, a diverting vaudeville entertainment is presented in the Music Hall. Oscar Hammerstein's living pictures conclude the indoor hall, and are gazed upon nightly with rapture and surprise.

Hazel Stephenson will reappear in *The Passing Show* at the Casino this evening, when fresh specialties will be introduced in the Dandelion Club scene.

CANBY'S FOREIGN CONTRACTS.

A. H. Canby, manager of Francis Wilson, returned from Europe on the *Fastest River* last Friday. He brought with him contracts enough to supply the company with new material for several years to come.

The title of the new opera to be produced by Francis Wilson at Abbey's Theatre on Sept. 10 is *The Devil's Deputy*. The libretto is the work of J. Cheever Goodwin. The story is based on an old superstition concerning periodical visits of the devil to the earth. Mr. Wilson will assume the role of the un-keeper, and the cast will include Lulu Glaser, Maud Bliss, Christie McDonald, J. C. Niron and Rhys Thomas, the English tenor. The music of *The Devil's Deputy* is by Jakobowski. Richard Barker, who is to direct the stage production, commenced rehearsals yesterday.

Mr. Canby, while abroad, purchased as a matter of speculation a half interest in the Parisian success, *Mam'zelle Carabin*, and secured the right to a new opera by Lacome, and a farcical comedy by Brandon Thomas. Messrs. Wilson and Canby have secured an untitled libretto by Chrost and Duru, for which Jakobowski is to compose the music. The opera to follow *The Devil's Deputy*, however, will probably be one for which Brandon Thomas will write the libretto, and Jakobowski will furnish the score.

OUR FLAT UP TO DATE.

Thomas W. Ryley has secured through Frank W. Sanger the rights to *Our Flat*. It will be recalled that this piece had a long run in London when it was originally produced by Willie Edouin at the Strand. About five years ago Daniel Frohman gave it an American production at the Lyceum. On the termination of the New York engagement *Our Flat* was sent on the road.

The piece abounds in farcical situations, and in order to add to their effectiveness, Manager Ryley has had *Our Flat* localized and brought up to date by a well-known writer. Another feature of the production will be the introduction of various musical numbers.

The company engaged to appear in *Our Flat* is headed by Emily Hancker, who starred last season in *Gloriana*, and for two seasons was the leading lady in the company of the late Rosina Vokes. The attraction is provided with unique and striking paper, by Strobridge, and will carry a number of novel scenic effects. Manager Ryley is confident that *Our Flat* will be "one of the strongest, funniest, and best-equipped organizations" on the road this season.

BOYER AND HARDY'S NEW PLAY.

Temptation of Money, a new melodrama of the popular order, was produced at the Lyceum Theatre, Cleveland, last week, and appears to have won public favor. The company presented the piece at the Bijou in Pittsburgh last evening, and will play successively in Rochester, Philadelphia, Columbus, Cincinnati, Chicago, and St. Louis.

Messrs. Boyer and Hardy are elated over the success of the initial performance, and declare that from the "unanimous endorsement of the Cleveland press they are fully satisfied that *Temptation of Money* has made a hit." They have spared no expense in fitting the piece with novel and effective scenery, as it is to be carried with the production throughout their present tour.

THE CASINO SOLD.

The Casino was sold by auction last Tuesday to the bondholders for the sum of \$60,000, after an exciting battle of bids between Lawyer Samuel Untermyer, representing the Reorganization Committee of the Casino, and Lawyer Ira Leo Ransberger, representing Canary and Lederer. The competition was lively, jumps of \$5,000 at a time being made until \$60,000. Mr. Felder's bid was rejected. Lawyer Ransberger then offered \$60,000, and finally Mr. Untermyer's bid of \$60,200 secured the property for the bondholders.

BEAUTY TO REPLACE TEMPEST.

It is reported that Louise Boardet has been engaged to replace Marie Tempest in *Rob Roy* when that opera is produced at the Herald Square Theatre.

JAMES R. SMITH.



Above is the character of Nicholas Van Patten, the hero of the new play entitled, *River Bottom*, by James R. Smith and Edward E. Rose, who announce the play as entirely unconventional. The scenes are laid in and around the city of Schenectady, in the Mohawk Valley, and are all exterior. James R. Smith will originate the role of Nicholas Van Patten. The opening date has not been definitely settled upon, and Messrs. Smith and Rose are making haste slowly so as to avoid any possibility of failure. Mr. Smith will continue in his original part of Rosbury Codd with Willie Collier's *Back Number* the coming season.

DAUVRAY TO OPEN PALMER'S.

Helen Dauvray's starring tour, under the direction of Edwin Knowles, will begin on Sept. 3 at A. M. Palmer's Theatre for a season of two weeks, which may be extended.

William Gill has nearly completed a farcical comedy for her. It will be called *That Sister of His*. It is in three acts, and the scenes are laid in Brazil. Miss Dauvray's part is that of an up-to-date, rich and vivacious young widow, and it will afford her an opportunity for a broad comedy characterization in which line of work she has achieved success as Dorcas in *The Prodigal Daughter* last season.

"I was afraid I would fail in broad comedy," said Miss Dauvray the other day in a chat in her cosy flat on Amsterdam Avenue, "but I was happily disappointed. I think the taste of playgoers is running toward farcical comedy, and that old high comedy will take a well-earned rest. Playing broad comedy parts does not mean that I have abandoned high comedy, with which I was identified."

"I am very much pleased that Edwin Knowles is managing my new play, and I think it ought to make a hit, for it is up to date and amusing."

Miss Dauvray has gone to the Adirondacks to rest. She will not remain inactive while there, for she is too fond of fishing and hunting. She will return to New York within a week in order to begin rehearsals.

SHAKESPEARE AT SARATOGA.

The outdoor performance of *A Midsummer Night's Dream* under the elms of the Grand Union Park at Saratoga last Saturday evening proved a very brilliant affair. The lawn was illuminated by thousands of colored electric lights and Japanese lanterns which set off the toilets of the ladies in the audience to great advantage.

Among the two thousand persons who attended the performance were many prominent and fashionable people. The cast was excellent throughout, including Charles Barton as Theseus, Eugene Ormonde as Lysander, Eugene Moore as Demetrius, Alfred Hudson as Egeus, Graham Henderson as Philostrate, Edward Lyons as Nick Bottom, Henry Clay Barnabee as Flute, J. B. Everham as Quince, Sidney Booth as Smug, Joseph Frankau as Snout, Charles W. Butler as Starveling, Alberto Gallatin as Hippolyta, Minnie Seligman as Hermia, Louise Belle Archer as Helena, Verrona Jarbeau as Oberon, Adele Ritchie as Titania, Lillian Swann as Puck, Mena Cleary as First Fairy, and Sidney Worth as Second Fairy.

The business management of James W. Morrissey and the stage direction of William Seymour were substantial factors in the success of the production.

THE HOPPER-CANARY TROUBLE.

On the complaint of George F. Hopper, Thomas Canary was summoned to appear at the Jefferson Market Police Court yesterday morning to answer a charge of assault committed last Thursday. Mr. Canary did not appear in court, but his partner, George W. Lederer, appeared for him, and explained that Mr. Canary was confined to his home with rheumatism. Police Justice Voorhis refused to listen to Mr. Lederer, and gave Mr. Canary until to-morrow (Wednesday) morning to appear.

A CORK MAN.

A Cork Man is the title of the new musical comedy in which the Irish comedian, Herbert Cawthorn, will star the coming season. He will be surrounded by clever comedians and pretty girls who are singers and dancers. The piece itself is a legitimate comedy which abounds in funny situations. The costumes will all be new and novel, and in fact everything that goes to make a first-class company can be found with Mr. Cawthorn the coming season.

THE CASTLE SQUARE THEATRE.

The furnishing and decorations of the new Castle Square Theatre, Boston, are progressing so rapidly that an earlier date than Oct. 29 might safely have been set for the opening.

The seating capacity of the Castle Square is 2,200, and conducted under the liberal policy laid down by the management there is nothing to prevent this theatre from becoming the most popular playhouse in Boston. Harry St. Ormond has been added to the business staff and will be the New York representative. His practical experience and knowledge of attractions will undoubtedly prove advantageous to the new theatre. Mr. St. Ormond can be consulted at 1193 Broadway, room 5.

LODGE BANQUET POSTPONED.

At a meeting of Edwin Forrest Lodge of the Actors' Order of Friendship, held on Sunday, it was decided to postpone the annual banquet, which was to be held on Aug. 20 with ex-President Edwin Knowles as the guest of honor, until December next.

The reason for this postponement was that it was found that a number of the officers and prominent members could not be present owing to absence from the city.

The executors of the Edwin Booth estate notified the Edwin Forrest Lodge at this meeting that they were ready to pay over the legacy of \$5,000 left by Mr. Booth to the Lodge to its officers.

OPENINGS.

Lincoln J. Carter's Southern Tornado company opened on July 26 at Benton Harbor, Mich., with this company: True S. James, George T. Meech, W. J. Deming, Edward Anderson, R. J. Guntill, M. Meeker, F. Collins, George M. Carleton, George A. Hughes, R. G. Gilman, Homer Crox, Frank Chapin, Harry Holmes, Edith Ellis, Minnie Wilson, Dolie De Verne, J. J. Lodge, manager; Ed. Groux, in advance.

Charles Cowles will open his tour in *A Country Merchant* about the last week in September.

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WANTED.

A good attraction for Labor Day, Sept. 5, J. F. WEST, Mgr. Academy of Music, Haverhill, Mass.

UNDER THE BLACK FLAG.

A gang of pirates styled Arnold and Griffin's Chicago Comedy company, are playing a Summer season at the Bijou, Miss., Opera House, which is under J. J. Corcoran's management. Last week they played *The Wages of Sin*. This week they are doing *The Wages of Sin*.

The Metropolitan Comedy company, managed by the pirate firm of Chapple and Hutchins, were billed to appear last night (Monday) at Steyer's Opera House in Decorah, Iowa. Their repertoire includes *Forget-Me-Not*, *The Planter's Wife*, *Divorce*, *Two Orphans*, *Fanchon*, *Farmer's Daughter*, *Rip Van Winkle*, *East Lynne*, *Dora*, *Hidden Hand*, *Uncle Josh Whitcomb*, and *Pearl of Savoy*.

The Emma Warren company is pirating *The Henrietta*, *Forget-Me-Not*, and *Mother and Son*. They gave their stolen plays for two weeks in New Harmony, Ind., recently.

FAINTED ON THE STREET.

Harry Williams, husband and manager of Katie Emmett, fainted on Broadway near Thirtieth Street, on Monday morning, and was taken to the hospital.

DARKEST RUSSIA.

Darkest Russia, Sidney R. Ellis, manager, will be rehearsed beginning on Aug. 9 at the Columbus Theatre. The season will open on Aug. 27 at Washington, D. C.

Barricade.

JOYCE-DALY.—Jennie Joyce and Philip Daly, at Long Branch, N. J., on July 31.

WHITESIDE-MCCORD.—On Oct. 10, 1893, in Hamilton, Ont., Walker Whiteside to Lelia McCord (Wolstant), daughter of Mr. and Mrs. J. T. McCord, of St. Louis.

Died.

MAIDDOX.—Maud Maddox (Tricie Bennett), at Hot Springs, Ark., on July 31.

ROSS.—Patti Ross (Mrs. John W. Dunne), of apoplexy, in New York city, on Aug. 5.

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THE USHER



Explanations of Herrmann's "bullet catching" trick, performed for the benefit of a free ice fund at the Metropolitan the other night, have appeared in several newspapers, but none seems to have been satisfactory.

A famous magician who understands the black art business from A to Z, but who did not have an opportunity to see Herrmann's performance, has this to say on the subject: "There are three ways in which the trick can be accomplished."

"First. By the substitution of specially prepared cartridges for the genuine ones."

"Second. In the event of the old style muzzle loading guns being used, the genuine bullets after being inspected and marked by the committee can be placed in a gun and very easily withdrawn with a ramrod made for the purpose."

"Third. This is the method that in my opinion was employed by Mr. Herrmann. It is to have a private understanding with the committee in charge of the ammunition and to have them pass as genuine a number of perfectly harmless cartridges. Of course the performance was for a worthy charity, and none of the committee would like to see our clever conjurer killed in cold blood, and therefore they could be easily induced to enter into the scheme."

"Of this rest assured: The shooting was a 'fake,' for Herrmann is not invulnerable any more than you or I. If he had allowed a *bona fide* shooting test he would simply have taken a sensational method of 'shuffling off this mortal coil.'"

It will be called to mind that the members of the committee that supervised Herrmann's exploit were selected beforehand. Had it been left to the choice of the audience that night there would have been a tragedy at the Metropolitan if Herrmann had attempted the trick.

Vernor Clarges, recently of the Dress company and now of the Potter-Bellows company, travels with his eyes wide open to discover and to report to the *Tus Muson* theatres where the dressing-rooms are unfit to be occupied by self-respecting actors.

Mr. Clarges in previous seasons has been active in this respect and this paper thereby has been able to bring about an improvement in many houses whose managers needed to have their elbows jogged.

Mr. Clarges tells me that he found the dressing-rooms at San José and Sacramento in a bad state.

"At the Auditorium in San José," says Mr. Clarges, "Hall, the manager, has allowed the rooms to fall into the condition of pig-pens. The walls are thick with cobwebs, which have been accumulating ever since the place was built; the shelves are heavy with dirt, and the floors are filthy. Really the place is not fit for cattle, and yet ladies and gentlemen have to hang their costly wardrobe and dress in this hole."

Todd, the man who runs the house at Sacramento, Cal., is another offender. In addition to the filthy walls, which have never been swept, are covered with obscene drawings and writings in the rooms used by ladies. This is damnable! So much for these cities. Now for the South."

"It seems to me that when a new theatre is erected in the South the stage and dressing-rooms are simply allowed to rot. The stage hands 'chew,' as a rule, and they are not particular where they expectorate, so you can imagine the condition of the stage."

"Knoxville, Tenn., is disgusting. There is no ventilation. It is enough to suffocate you. Augusta, Columbus and Athens, Georgia, are equally bad, and the sanitary arrangements are vile."

"But America, Ga., takes the palm for being the worst den of all I have visited. The stage and dressing-rooms there beggar description."

"I think," continues Mr. Clarges, "that when stage-managers 'lay-out' the rooms they should insist upon having them cleaned if they are dirty, and give the manager no peace until they are in the proper condition for washing-up, etc."

"I have done this. Of course, I have been stigmatized as a crank and all that sort of thing, but I don't mind that."

"It is an easy matter to keep a theatre clean. Some managers do it. But the majority—well, they should see how John Misher's theatre at Reading, Pa., is run. There's a model!"

"A word to the actor: When you do meet with a clean dressing-room don't abuse it."

"If you wish to send your kind regards to your friends of another company don't scribble them on the walls. If the laundryman hasn't given you a wash-list don't use the wall as a substitute."

"If the attraction of which you are an honored member has played the banner week of the season and you want the profession to

know it, advise the manager to advertise the fact in *The Mirror*—but don't use the walls."

Mr. Clarges has the courage of his convictions, and he realizes that general complaints and anonymous complaints are worse than useless to remedy the state of affairs in many theatres that properly excite his wrath.

The only way that actors can benefit themselves and their fellow-professionals in this respect is to emulate Mr. Clarges' example, and fearlessly report to *The Mirror* every theatre where health, comfort and decency are neglected back of the curtain.

I will venture to say that if such a course were to be pursued for three months by actors the evil would cease to exist in that time.

I have it on good authority that Mr. Irving at the Willard banquet in London did not refer to his little friend 'Nt' Godwin, but to his little friend 'Nt' Goodrich. I trust that this explanation will do something toward appeasing the wrath of Nathaniel's enthusiastic admirers, and that what at one time threatened to be an international incident of grave importance will pass quietly into oblivion.

I wonder if the story brought from England that Marie Tempest has decided to jump her American contract and that she has signed for three years with George Edwardes of London is founded on fact?

Miss Tempest must have experienced a remarkable change of sentiment since last season if the report is true.

She told every reporter in every place she visited that she purposed to live and to die in this dear country of ours, and that should she ever decide to enter into the blessed state of matrimony she would give her dimpled hand only to a native born American.

Miss Tempest talked that way before she had again swallowed the fog of her native city. Or it may be that Mr. Edwardes offered her better terms than Mr. Whitney had agreed to pay her.

At all events, if Miss Tempest is not coming, Mr. Whitney is left in an unpleasant predicament, with a company and a route on his hands.

If he intends to tour the company anyway, and if he wishes to secure a substitute for the recalcitrant prima donna, I would suggest that he look into the qualifications of Jeannette St. Henry, an artist who can sing and who is gifted with beauty. In these respects her choice would be an improvement on Miss Tempest.

Miss St. Henry, who was formerly Hopper's prima donna, has never had a fair chance to show her mettle, for the leading parts in an operatic comedian's company are not built in the right way. I am told that under the best teachers in New York during the past year her voice and her method have improved wonderfully.

A post-card from Helsingor in Denmark reached me the other day. Helsingor is Danish for Elsinore, the place where the ghost walks.

The card is covered with the handwriting of T. W. Keene, who is making an extensive tour of the continent, visiting especially those spots dear to Shakespeareans. Such the tragedian:

"From the platform of Castle Krenberg, Elsinore, I salute you, with best wishes."

From the corner of Fortieth Street and Broadway I return the compliment, and wish Mr. Keene all the profit and all the pasture that a European journey can furnish.

Myrtle Kingsland continues her excellent practice of contributing the money collected for fines at her theatre in Rockaway to the treasury of the Professional Woman's League. Since the last issue of *Tus Muson* Miss Kingsland has forwarded the further sum of \$5.

"This represents fines necessarily collected this week for missing rehearsals, etc.," she writes. "I am glad to know you approve of my idea of disposing of money so collected. It is an unpleasant duty in many circumstances to impose a fine. Again and again I have remitted penalties but unfortunately some performers take advantage of leniency; hence my decision to collect them."

Again I call the attention of managers to Miss Kingsland's example in the hope that many will send the money exacted for breaches of rules to the Actors' Fund or to the League.

WALKER WHITESIDE'S MARRIAGE.

A few days ago several daily newspapers announced that Walker Whiteside had been married. The news was accompanied by several misrepresentations, however. Mr. Whiteside makes the following authoritative statement, through the medium of *Tus Muson*:

"For professional reasons I had endeavored to keep notice of my marriage from publication; but it has crept into several of the daily journals and is spoken of as having taken place recently. I therefore give you the first official notice."

"I was married on October 19, 1893, to Miss Lelia McCord (Wolstan), daughter of Mr. and Mrs. J. T. McCord of St. Louis, in the cathedral at Hamilton, Ontario."

A BALLET GIRLS' UNION.

Two hundred and fifty coryphees and chorus girls of the Eldorado company's ballet at Weehawken have organized themselves into a union so that if a question concerning their salaries arises again they can act in concert. They met yesterday at Clarendon Hall under the auspices of the Theatrical Protective Association and the Actors' Protective Association.

WILL REJOIN HARRIGAN.

Mrs. Annie Yeamans will rejoin Harrigan's company temporarily at Chicago in two weeks.

DE MAR-HART.

Caroline De Mar and Joseph Hart were married last Wednesday afternoon at the residence of the sister of the groom, Mrs. Robert B. Duncan, in St. Nicholas Avenue, between One Hundred and Twelfth and One Hundred and Thirteenth Streets. The ceremony took place in the parlor which was decorated with flowers, and was performed by the Rev. Dr. Scudder. Estelle De Mar, a



CAROLINE DE MAR.

sister of the bride, was bridesmaid, and P. A. Quinn was best man. Roberta Duncan, a niece of Mr. Hart, and Loretta Donaldson were maids of honor. They wore dresses of white silk, trimmed with lace, pink stockings and embroidered slippers.

The bride was given away by her mother. She was gowned in blue silk, with a hat to match, and carried white roses. After the ceremony a reception was held. The spacious grounds were illuminated with colored lanterns, and an orchestra made the occasion musical. At seven o'clock a supper was served on the grounds to over 450 guests. Mr. Hart received over 300 congratulatory telegrams from members of the profession who were unable to attend. Among those who thus expressed regrets were William H. Crane, Stuart Robson, and Marie Jansen.

Mr. and Mrs. Hart left late in the night on their honeymoon, which will embrace visits to Newport, Manchester-by-the-Sea, and Bar Harbor, near which place Mr. Hart owns a



JOSEPH HART.

cottage where they will remain until Sept. 3, when he will return to New York to begin rehearsals of *Later On*, which he is rewriting for production in Brooklyn on Sept. 17.

Among those present at the wedding reception were:

Mr. and Mrs. Robert B. Duncan, Mrs. De Mar, Mr. and Mrs. James J. Brady, Mrs. Annie Yeamans, Mr. and Mrs. Prof. Nelson, Florentine De Mar, Mark Sampson, Mr. and Mrs. Donald Harold, J. Wender Rosenberg, Thomas McJannet, Walter Jones, Walter Stone, Nelson Roberts, Jeannette Rogers, J. W. William Russell, Dr. John Burke, Edward E. Rice, May Egan, E. M. Field, Mr. and Mrs. J. Odell, Mrs. C. F. Snyder, Andrew J. Oliver, James Donaldson, Margaret Oliver, R. W. Williams, Al. Newton, Mr. and Mrs. Harry Chase, Mr. Francis, May Edgerton, and Alice Green.

REDUCED RATES TO WASHINGTON, D. C.

Grand Encampment of the Knights of Pythias of the World.

The biennial encampment of the Supreme Lodge and grand encampment of the Knights of Pythias of the world will be held at the National Capital August 27th to September 5th.

For this occasion the Baltimore & Ohio Railroad Co. will sell round trip tickets at reduced rates from all points on its lines East of the Ohio River, August 23rd to 25th inclusive, valid for return trip until September 6th; a further extension of time to September 15th can be secured, provided the ticket is deposited with the joint agent at Washington, D. C., on or before September 6th.

The rate from Philadelphia will be \$4.00, Pittsburgh \$5.00, Cumberland \$5.55, and correspondingly low rates from all other stations."

Miss Florence Everett, Lansdowne, Pa.,

REFLECTIONS.

An organization called the Boston Local Comedy company, playing from Mansion to Poorhouse, stranded in rural Pennsylvania last week.

The Fisher comedians are stranded in Rutland, Vt.

A. Z. Neff, manager of Neff Opera House, Amsterdam, N. Y., is in the city.

Alice Chandler and a party of friends left New York last week for Chicago, via Boston and Montreal.

Patrick Lynch has sued John Moore for an accounting and a partition of their firm. The parties are the owners of the Grand Opera House block, Syracuse, N. Y.

Conroy and Fox will open their season at the Bijou Theatre of Pittsburg, Pa., where they will present their new comedy, *Hot Tamales*. They will be seen in New York next January.

O. B. Sheppard, manager of the Grand Opera House, Toronto, Can., is in the city.

Edward Leslie was seriously injured by a dive into shallow water while bathing at Sea Cliff last week.

Dr. Henry L. Wagner, of San Francisco, sailed last week from this port for London, where he will visit Henry Irving. Dr. Wagner, who is a throat and nose specialist, operated upon Mr. Irving in San Francisco last October, removing a growth from the naso-pharyngeal vault. This growth had, it is said, bothered Mr. Irving for some time, as it affected the sonority of his voice.

In a note last week it was stated that Gladys Weaver was a member of M. B. Curtis' company. It should have been Blanche L. Weaver, who, with her husband, John T. Weaver, returned to town on Saturday from a cruise off Sag Harbor, L. I., to begin rehearsals in that company.

The scenery, electric light plant, and gate receipts of Eldorado were attached on Friday evening on a bill of sale said to be due to the Hudson Electric Light company of Hoboken, for \$250.

Police Inspector Conlin, a brother of the late W. J. Florence, last week received a plaster bust of the actor, the work of Wellington Gardiner, of Brooklyn. A bronze cast will be made and mounted over the grave of Florence.

Standing Bear, High Bear, No Neck, Rocky Bear, and Lost Horse, Indians in the Wild West Show, went shopping in Brooklyn, the other day, and attracted general attention.

Tillie Sabern, a young woman of Richmond, Ind., made a balloon ascension at Anderson last Wednesday. Her parachute did not work, and she fell and was killed.

The regular season of Niblo's will open on Aug. 13 with the Russian melodrama, *In the Name of the Czar*. The various scenes include the ball room of the Imperial Opera House at St. Petersburg; a belfry a revolving prison, and a scene near Cronstadt.

The Boston Howard Athenaeum Star Specialty company, under the management of James J. Armstrong, will open its season at Tony Pastor's on Sept. 3. Mr. Armstrong has engaged W. S. Moore as business manager and Jack S. Sanford as advance agent. Among the company are Caicedo, Eunice Vance, Kalkasa, the Early Family, Pirrot, and other specialty performers of the first rank.

Hal Reid will confer a favor by sending his address to *Tus Muson*.

Paul Menitee corrects the statement that his sister, Alice Lorimer Johnstone, who died recently in Europe, played in *Sinbad* at one time. He states that she never acted in any burlesque, but she played leading business for two seasons with Frank Mayo.

Lois Arnold has changed her plans and will not be a member of the Marie Tempest company, or whatever the organization is called, now that the star has broken her contract with Whitney.

The father of Louis and Alice Harrison is seriously ill, and his death is expected at any moment. Their mother is also ill. Miss Harrison is nursing them devotedly.

Adolph Jackson will be a member of the Friends company.

Little Trisix has been rewritten, and a strong company has been engaged to support May Smith Robbins, who will star in it. The tour will begin on Sept. 2 at the Empire Theatre, Detroit.

In Halifax, N. S., Gustave Frohman's Jane company played to standing room. Miss Dorr in the title-role is making a hit. The song she introduces receives several encores nightly. This week the company is playing the smaller towns of New Brunswick.

Julius Witmark, the well-known tenor, is spending his vacation at A-bury Park. He appeared at Marshall P. Wilder's concert at the Coleman House, and made quite a hit.

The Emma Warren company, of which Grace Hecker is the star, is pirating *A Mountain Pink*, Quena, Fogg's Ferry, and *A Legal Document* in Indiana.

Now being played by Willie Edouin and Company at Strand Theatre, London, England.

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NEWS NOTES FROM LONDON.

JULY 21, 1894.

The London season, which has been none too brilliant, is practically at an end. This is the last night of German opera at Drury Lane, while next Saturday will see the final representation of Italian opera at Covent Garden. Last night Beerholm Tree closed the Haymarket Theatre with a clever performance of Ibsen's "Enemy of the People" and the one-act play Gringoire, followed by the customary speech of thanks and promise. On the same evening John Hare presented money for the last time at the Garrick. It is somewhat curious, to my mind, that the majority of to-day's papers should print lengthy notices of the Haymarket performance, giving Mr. Tree's speech verbatim, while the older manager is almost ignored. I do not begrudge Mr. Tree his publicity—far from it—but it is odd that an old friend of the playgoing public should be neglected. The two last important farewells of the London dramatic season take place this evening. Sarah Bernhardt, as Fedora, will close one of the most artistic of her engagements, at Daly's Theatre.

A revival, for the special occasion only, of The Merchant of Venice will terminate Mr. Irving's season at the Lyceum. There is bound to be an assemblage of all literary and artistic London within the walls of this noted playhouse for a last night, or a first night, at the Lyceum brings together all the notabilities of upper Bohemia. But Mr. Irving will not desert the metropolis for quite another week before taking his well-earned rest, for he will be busy completing his arrangements for his Autumn season in the provinces and his Winter stay in London. The final performance of The Masqueraders at the St. James' will be given a week hence, and then say "ho!" for the dog days. The only theatres to remain open during the Summer are those presenting light entertainments. There is no talk of withdrawing The Gaiety Girl, or Go-Along, or Little Christopher Columbus from the burlesque houses, while Charles's Aunt, The New Boy, and Our Flat continue to fill the farce theatres. Then we have The Candidate at the Criterion, and the old-fashioned Minstrel at the Savoy. The Professor's Love Story has turned out a greater success than was anticipated, and will fill the Comedy Theatre until Aug. 10, thanks to Mr. Villard's delightful acting. Rejane as Madame Sans-Gêne gives way on Aug. 6, as you know, to Little Jack Sheppard at the Gaiety. So that our country cousins, who are pouring into London just now, will have a great choice of amusing if not very intellectual fare during August.

Among other plays which I have witnessed since my last letter are two which will be interesting to you since, sooner or later, they will be given in America. I allude to A Bunch of Violets, which will be played by Mr. Tree in New York next January, and to the Adelphi drama, Shall We Forgive Her? which is to be produced by A. M. Palmer at Boston in September. The former piece will interest you mainly on account of the clever acting of Mr. Tree as the wholesale and hypocritical swindler, Sir Philip Marchant. It is an admirable character study, so finished and so clever that it makes you forget that the character itself is somewhat overdrawn. For I think that such a gigantic and palpable fraud as Sir Philip would have been unmasked long before he ends his cowardly life by suicide. However, the actor is so clever that he makes you forget the idiosyncrasies of the part. It goes with out saying that Mr. Sedney Grundy's dialogue is a treat to hear and the piece is well constructed. But, without an actor of special and peculiar ability such as Mr. Tree, the play would not have run so long. Another acting success in it has been made by Mrs. Tree, whose career I have watched since the old days when I often saw her play as an amateur. She now appears as an actress of great distinction, her impersonation of an adventuress of a new type being particularly finished and telling. Whether A Bunch of Violets succeeds as a play in America, it would be hard to say. Of the personal success of Mr. and Mrs. Tree in their respective roles, I have not the slightest doubt. "No possible doubt whatever."

Shall We Forgive Her? is a melodrama of a familiar type. It is the work of Frank Harvey, one of the wealthiest and certainly one of the most experienced of English theatrical managers. It displays throughout the craftsmanship of the old hand; its situations are vigorous and telling. I do not think that its story is probable, save on the knowledge that it is the unexpected that always happens, nor is the play suited to a Broadway audience. It is a typical Adelphi play, full

of incident and the sentiment which appeals to pit and gallery. It deals with the story of the woman with a past. In this case, she does not tell her husband her history. So that when the information does reach him, it brings on blindness—an effect which you lately saw in James A. Herne's Margaret Fleming. Of the man and the woman, however, the man is to be blamed, the woman pitied. For the woman, who has proved a good and faithful wife, is discarded by her husband who also refuses to allow her to see her child—which, by the way, he has no legal right to do. In the end, of course, the woman is pardoned and taken back by her husband whose sight is also restored to him. In pieces of this kind, everything depends upon the acting. But Mr. Palmer will be able to see to that. For my part, Miss Julian Neilson, who plays the wife at the Adelphi, does not convince me at all of the sincerity of the character. And sincerity—or the perfect simulation of it—is absolutely necessary for the proper interpretation of melodrama.

A week hence London will be deserted by the American managers. Mr. Abbey and Daniel Frohman will then return to New York. On the same ship with Mr. Frohman, E. H. Sothern and Richard Harding Davis will sail. I was present at the final performance of Becket at the Lyceum last night, and saw, apart from those on the stage, several faces familiar to New York, including Leonard Boyne and Mr. Frost, of the New York Tribune. Mr. Boyne, who was looking remarkably well and younger than ever, tells me that he has not decided on any engagement for the Autumn, but he has his eye upon a fine play with a prominent Irish character for the hero. The Cotton King, another Adelphi play, produced last Spring, is, I hear, to be brought out in Boston on Oct. 1, it being booked there for a three months' run. William A. Brady, who owns the American rights, will also send a second company through the States. Brandon Thomas and Edward Jakobowski, the composer of Ernani, have entered into arrangements to write a new comic opera for Francis Wilson. Londoners who remember Lillian Russell in other days at the Empire and Novelty Theatres, are looking forward with some interest to the appearance of the fair songstress at the Lyceum on Sept. 8. As I have already told you, a new work by Messrs. Thomas and Jakobowski has been selected for the opening piece. One of the scenes will be painted by Harries Craven, and the chorus will number eighty. The opera, which is entitled The Queen of Brilliants, will be put into rehearsal immediately on Miss Russell's arrival next week. Should there not be sufficient time for the proper production, The Grand Duchess will be substituted for the opening piece. But it is the present intention of Mr. Abbey—and a very wise one—to let Miss Russell's next appearance in London be in an entirely new character and piece.

AUSTIN BRACKTON.

LONDON, July 25, 1894.

I am happily enabled to give you some particulars concerning the engagement of A Gaiety Girl in America, which has not yet been made public. As you doubtless know, the production will take place, for the first time in the United States, at Daly's Theatre, New York, on Sept. 17.

I am glad to find that George Edwardes, the able director of the Prince of Wales and Gaiety theatres, has recognized the wisdom of sending his best goods to America, so that you will see a company equal in all respects to the original London one and embracing many members of the original cast.

Included in this category are Harry Monahan, a tall and droll comedian; Fred Kaye, who is short and round and exceedingly funny; Juliette Neville, Darcina Moore, Mrs. Edmund Phelps, Louis W. Bradfield, Florence Lloyd, and Fritz Rikama. The title role will be taken by Blanche Massey in place of Maud Hobson, but the only really important changes will be in the parts sustained here by C. Hayden Coffin and Lottie Venne. Mr. Coffin will, however, have a thoroughly efficient substitute in Charles Ryley. I have seen Mr. Ryley often in Australia and can predict great popularity for him in America. He has a splendid stage presence, and he possesses a capital voice. Mr. Ryley, having finished his lengthy engagement at the Antipodes, is coming to London post haste to rehearse, which are in active progress for the American tour.

Lottie Venne's successor has not yet been found, but she will doubtless be forthcoming in a day or two. Had not Patti Browne been bound to Sir Augustus Harris for the Autumn season at Drury Lane, she would have been the very woman for the part. However, I have given you enough facts to

prove that the Gaiety Girl company will be of the very first order. The dresses will, of course, be sent from here, but, as a compensating balance, the scenery will be all painted in New York, and the chorus will be an American one.

A Gaiety Girl, which was first produced at the Prince of Wales' Theatre on Oct. 14 last, will run through the Summer here, and on Sept. 10 will be transferred to Daly's Theatre, London. But I doubt if the new London company will be so good as the old one. London's loss will be America's gain. The piece, by the way, has drawn an average of over \$1,000 for each of its performances, which so far have reached the satisfactory number of two hundred and eighty-seven. The tour will last for a year. From the East the company will gradually work West to San Francisco. From there, they sail for Australia, where they play for several weeks under the management of Messrs. Williamson and Musgrave. I am glad to be able to further inform you that Mr. Edwardes, like a wise general, has provided himself with a trusty lieutenant in the person of J. E. E. Malone, who will direct the American tour.

Certainly one of the most remarkable plays to be seen in London at present, and, perhaps, the most conspicuous success of all, is Madame Sans-Gêne, which has been filling the Gaiety Theatre for the last six weeks. The piece, to describe it accurately, is a patchwork, not a play. Sooner or later, in some form or other, you will see it in America. But you must not expect a great work, although the magic name of Sardou appears as one of the authors. There would have been no Fedra save for Sarah Bernhardt, and there would have been no Madame Sans-Gêne but for Rejane, who is the histrionic descendant of the famous Hortense Schneider.

Good parts, it is said, and often with truth, make good actors. But, occasionally, the actor makes the play. Henry Irving made Becket which, without him, would have been impossible. And I am convinced that there would not have been a Madame Sans-Gêne but for Rejane who is what that delightful old gossip, Samuel Pepys, would have called an "important comedian." Her acting is the triumph of low-class life on the stage. The washerwoman of 1792 is still the washerwoman of 1894, with the same awkwardness of gait and manner, the same uncouthness of speech. Therein, I think, the dramatist has erred. For the nineteen years which Catherine, his comic heroine, has passed in "high society" would surely have polished her somewhat. Yet she is precisely as vulgar, as uncouth in the play as in the prologue.

There was a time when Sardou "happened upon a situation," as he himself expressed it, and provided characters to suit the piece. In the present instance, he has found an actress of peculiar gifts and made her the central figure of a number of disconnected scenes. The prologue could be cut out entirely without being missed, and Napoleon is introduced as part only of the dramatic patchwork. There is no real story in the play, and no action to speak of. Yet, thanks to the genius of the actress, it interests and amuses. Rejane is a distinct individuality, and that is why she has "caught on" in London. She is not by any means in the first flush of youth, nor is she handsome. But she is distinctly clever in her own way. For my part, I cannot see anything particularly edifying in the spectacle of a washerwoman, now crimping a cap, now standing with her arms akimbo, and, later on, changing her dress before the audience. But Paris applauded the actress for over six months and London has followed suit. Nothing succeeds like success. And the Gaiety Theatre is crowded night after night by people whose carriages block the Strand for hundreds of yards.

There is no one in America to whom I can compare Rejane. She is like nothing but herself—original, daring, impudent, but amusing. That admirable actor, Duquesne, makes a fine figure as Napoleon, and the general cast is excellent. In this respect, it is worth noting that the bulk of the play, in customary Sardou fashion, gives twenty-seven characters. There are in reality, however, only nine principals, the rest being supernumeraries.

Madame Sans-Gêne, as you know, has been bought for England by Henry Irving who proposes that Ellen Terry shall play the washerwoman, whose position is advanced while her manners remain where they are, if they do not positively retrograde. How Miss Terry is going to adopt her spirituelle style to anything so common is one of those mysteries of the theatrical art which time alone can solve.

America is invading London. One of the most magnificent spectacles that I have ever witnessed is Constantinople, a gorgeous show

which for several months has been drawing thousands of people twice daily to Olympia, West Kensington. Constantinople is the production of Bolossy Kiralfy, who has invaded the territory of Imre Kiralfy, whose Venice in London, on these same grounds, was a revelation to Londoners. But Imre is not to be done. He has gone "one better" than Brother Bolossy by forming a syndicate which has just obtained a twenty-one years' lease of the beautiful grounds at Earl's Court, adjacent to Olympia. The Paris Hippodrome is to be transported bodily here, and we shall see wonders at the bidding of Imre Kiralfy ere long.

Hope Booth, who is described in the English papers as the niece of Edwin Booth and "an American actress of the Lotta type," is to open a season at the Garrick Theatre on Sept. 1 in Charles T. Vincent's play, Little Miss Cute. According to the lady herself, this is "a society comedy containing songs and dances," including a plantation song and dance, a Bowery song and chorus, and a "crazy" dance. Miss Booth, who will be supported by an English company, must not expect to set the Thames on fire.

Helen Kinnaird, who has been engaged by Charles Frohman for an important part in The New Boy, sailed from London for New York on Aug. 11.

I learn that Seymour Hicks, who will be remembered in New York for his recent clever performance in Cinderella at Abbey's Theatre, intends to introduce the tramp act from 1902 into the forthcoming revival of Little Jack Sheppard at the Gaiety. However, we shall see what we shall see and, on Aug. 6, I will be there to see.

Nat Goodwin left London yesterday for Paris and Aix-les-Bains.

C. D. Marins, the popular "Mons." of the Vokes' tour, returns to the States in a few days. His daughter, Ada, remains in London.

By the way, I am accused of the use of "strong language" in my letter of July 7. I am made to say that "the dog days are dawdling." What I intended to observe was that "the dog days are dawdling." However, the printers must not be blamed for misinterpreting my "infernal cramped hand," more especially as their definition of London in Summer comes pretty nearly to the exact state of the case!

You will have received news, by cable, of the approaching visit of Sir Augustus Harris, who, with Lady Harris, leaves here by the Paris on Aug. 4. It is stated this morning that Sir Augustus, in addition to visiting Boston and Philadelphia, will "thoroughly study the New York theatres" during his stay in the States. The enterprising lessee of the Theatres Royal, Drury Lane, and Covent Garden, is remarkable for his energy, but I fail to see how even he can carry out the programme set down for him by the London newspapers for the simple reason that he cannot remain in America for more than four days, as he returns to England by the Paris. Sir Augustus has two objects in view in paying this flying visit. He will, in the first place, be able to inspect the Metropolitan Opera House and see for himself how well adapted it is for spectacular display. He has arranged to transport the Drury Lane pantomime, "Jack, Stock and Barrel," from here to New York in March next, and, naturally, he wishes to know how the stage of the Metropolitan is suited for the purpose. I saw Sir Augustus in his sanctum at Covent Garden yesterday, and, but that I was forbid to tell the secrets of the prison house, I could inform you of many scenic wonders which will be disclosed to New Yorkers in April next. In the second place, Sir Augustus is desirous of courting that perfect rest which only an ocean voyage can secure. He will be free from letters and telegrams for a few days, at least. This will be the first real holiday which Sir Augustus will have had during a period of over fifteen years. During that time he has made financial, as well as superb artistic success, out of Drury Lane Theatre and Italian opera in London, gigantic enterprises before which an ordinary man would have quailed. Sir Augustus is not to be classed among speculative managers. He has worked hard in the cause of the drama and opera, and his success is the direct result of his own ability, his enterprise, his intelligence, his incessant hard work. Mr. and Mrs. Augustus Daly and Miss Ada Rehan return to America on the same ship that carries Sir Augustus Harris.

AUSTIN BRACKTON.

CHARLES A. GARDNER CLOSES.

The Charles A. Gardner company, which was reported to be in trouble in the West, closed in Denver last Saturday.

SUPERIOR PLAYERS

in this CHARMING
SOUTHERN IDYL,
SWEET MELODIES,
THE OLD PLANTATION,
ADDITION PARKER CHAPMAN, M. D.,
Author and Proprietor.

IN OTHER CITIES.

WASHINGTON, D. C.

The tenth and last week of the second season of the National Theatre Comedy Stock Co. came to a brilliant conclusion. The attendance was very large. The closing night was a repetition of the scene one year ago, when every member of the Co. was called and had to make a speech in response to the wishes of the audience. The season has been remarkably successful, notwithstanding extremely warm weather. T. W. Robertson's military drama, *Ours*, was the bill selected. Frederick Bond as Hugh Chalot, Charles Mackay as Angus McAllister, John Findlay as Sir Alexander Shendryn, Joseph Wheelock, Jr., as Sergeant Jones, Percy Winter as the Doctor, and Thaddeus Shine as Prince Petrovsky. Maud Hagan as Blanche Hagan, Mary Sanders as Mary Netley, Agnes Findlay as Lady Shendryn, and Maudie Sharpe as Jennette were strikingly good in their respective roles. Thaddeus Shine, specially engaged for the part of the Russian Prince, made a distinct success, his dialect being particularly strong. The play was most creditably mounted. The departure of the troops for the Crimea, at the close of the second act when Co. "D," Second Battalion N. G. D. C., participated under command of Captain R. H. Young was so effective as to bring a half-dozen curtain calls. This house will remain dark until the opening of the regular season, with Robert Bowering as Manager. During the interval Manager W. H. Rapley will entirely redecorate, with new and elaborate designs in fresco painting, the side walls and ceiling of the auditorium, repaint all the wood work, put in an entire new stage, and lay throughout the house heavy Wilton velvet carpets.

Although the Grand Opera House is in full possession of the theatre, and from now on until the opening of the regular season will take place. The auditorium will be completely overhauled, the proscenium terra-cotta character of the present ornamentation will be changed to white and gold. There will be a new drop curtain and entirely new scenery. The lobby will be finished in the same manner as the front entrance, and numerous mirrors and mirrors will be added to increase the splendour of the interior. The retiring, reception and smoking rooms, which adjoin the lobby, will be completely fitted up for use, and Manager Allen declares that when the doors are opened for the regular Fall season the public will scarcely recognize the old and familiar house in its new dress.

On Wednesday night, the occasion being a benefit performance to increase the fund for the relief of the widows and children of the three firemen who recently lost their lives while in discharge of their duty. Nearly one thousand dollars was realized. The programme, which was entirely of a musical character, was given by the following artists: Robert Bowering, Charles Mackay, John Findlay, Maud Hagan, Mary Sanders, Joseph Wheelock, Jr., Thaddeus Shine, Percy Winter, and Agnes Findlay. The entire musical band under the direction of Prof. Pencilini. Manager W. H. Rapley closed the house, and the artists volunteered their services.

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The members of the National Theatre stock Co. were all present during the closing scene. Frederick Bond goes with Marie James, Charles Mackay with Sol Smith Russell, John Findlay with Daniel Frohman's *The Amazons*, Co. Joseph Wheelock, Jr., rejoins W. H. Crane, Maud Hagan will be leading support with Joseph Wheelock in *Hamlet*, and Thaddeus Shine returns to Charles Frohman's *Fortunio*. Mrs. Agnes Findlay has not signed for the season of *Shakespeare*. Manager Charles A. Shaw thinks so well of her ability as an all-around actress that she has been engaged for the season of *Shakespeare*.

John's Theatre, building on Tenth Street—the scene of the terrible accident of June 6, 1903, when twenty-one clerks were killed outright and a large number were seriously injured by the collapse of the fourth and fifth floors of the building—has been sold to the Government. This property has been used for Government purposes since that ill-fated event nearly thirty years ago, when President Lincoln met an untimely death at the hands of an assassin. Government architects now claim the property to be perfectly safe.

The Leman Theatre will commence the vaudeville season on 15. Manager James L. Kerman will put in a show of his own selection.

George W. Wagon, the comic opera prima donna, who with her friend, Marie Bagley, of this city, has been for a year past traveling for pleasure in Italy, writes that they will arrive in this country on 6 for the North German Lloyd steamer *Herfa*.

Manager W. H. Rapley has returned home from his trip by water to Boston and Halifax, much improved by the climate and much dissatisfied with the result. He went out, as he says, looking for trouble, but trouble was denied him, as the water was unusually kind and gentle.

Manager Ormond H. Butler has placed his house, the *Wagon*, at the disposal of the Fire Department for a benefit to build the firemen's fund for their new opera house, which is to be opened on 9. Prof. Pencilini has tendered his services and his orchestra and the offer has been accepted.

JOHN T. WAGNER.

BALTIMORE.

Students were very successfully presented at Ford's Grand Opera House, and considering the weather, quite a large audience enjoyed the performance. Maudie made a charming Josephine and both sang and acted the part in a manner that stamped her as an artist. Manager Montgomerie and George H. Bradfield mounted the production they received, while Joseph Fox, Charles Mayers, and the others made a fine cast that made the opera go with a vim and dash that caught the audience. Maudie, Bower was seen as *Baroness* and brought out cheerily all there was in the part.

The West End Theatre and Amusement Company opened the Casino at the Western terminus of Baltimore Street on July 30, with a Co. of high-class vaudeville artists who were brought on from New York for the occasion. The Co. was booked in New York through a well-known agency upon representations made by the Baltimore people, which, when the Co. arrived, were not substantiated. Accordingly, on Wednesday evening, no money being forthcoming from the management, the members of the Co. held a meeting at which it was determined that they would stop work and leave for New York. This was carried out, and this morning the Co. left the city. The entertainment given was one of the very best ever seen in this city, and if the Amusement Company had had any backing or management the enterprise would undoubtedly have succeeded. Mlle. Lolo gave a beautiful performance on the bicycle with remarkable electric effects. Lola Verri appeared in Spanish dances, May Montfort made a decided hit with her new and catchy songs. Maria gave one of the cleverest of comic acts, Halden and Dady appeared as the *Baroness*, and W. G. Stewart was the baritone balladist, the *Wagon* Sisters in songs and dances, and the other members of the Co. were, in all respects, up to the mark.

The season of light opera at Ford's Grand Opera House closes on Saturday evening. Considering the weather it has been fairly successful from a pecuniary standpoint.

Kate Miller, wife of the *Carleton* Opera Co., is in

the city. She has not as yet signed for next season.

Manager Kerman has determined to add an additional attraction to the Howard Auditorium Ice Palace, in the form of a first-class variety entertainment on the roof. This should be a success from start to finish. He has the space, and the location is unsurpassed.

Patina Diard sang at St. Peter's P. E. Church on Sunday last. The edifice was crowded on the occasion.

A very bad accident occurred a few days ago on the roof of the Howard Auditorium. Frank T. Greshoff, an employee and an old stage hand, was watering the flowers, when the ladder he was on slipped, throwing him against a live electric light wire, and before rescue was possible, he was killed.

John J. Ruddy has been in the city for the past few days. Mr. Ruddy was engaged by the West End Theatre and Amusement Co. as manager, but he found that there was nothing to manage, and no funds to manage it with. Thoroughly disgusted, he took his departure for New York.

WILLIAM L. O'BRIEN, JR.

PROVIDENCE.

A pavilion theatre has been opened on Broad Street opposite Roger Williams Park, under canvas, about 400 people attending the opening performance evening of 30. The performers included Perkins Brothers, black face; May Lewis, vocalist; Ricci and Meribel, Irish sketch; Kattie Sharpe, dancer; Kennedy and Stewart in a farce; and Perching Brothers, vocalists. A programme of living pictures will be introduced next week.

Susanetta Jones, the colored Patti, left her home in this city 10 for New York. She will be at Saratoga 15-16, and Milwaukee later.

The famous troupe closed at Boyden's Crescent Park after a highly successful three weeks' engagement.

Jim Kid's Wild West Aggregation will continue the season in connection with Kempf Brothers' Hippodrome.

A recent letter from Max Freeman, for several seasons a popular member of Lothrop's forces, states that he has changed his name to Maxie Freeman. He closed at Milwaukee, where he has met with great success. After a short rest he will commence rehearsals for next season, having been engaged by Gustave Frohman to play the part of Rob Appleton in *The Lost Paradise*, to open about Aug. 20 in Chicago.

C. Dale Armstrong and Thomas Townbridge, of Pico Park, Conn., were in town looking for a site for an Eden House.

Charles Seymour, formerly clarinet soloist of Lothrop's Providence orchestra, has had his deformed legs amputated, and with acquired courage the deficiency is now hardly noticeable.

James Hall and Francis Hall left 10 for Boston to go into rehearsal with one of Lothrop's stock Co.

Frank Moore has received a letter from Katherine Rober announcing the safe arrival in Europe of Manager G. E. Lothrop and party. They will sail for home Aug. 9.

Newton Banz and Co. will open Lothrop's Providence Opera House 6 for the season in Brockford.

HOWARD C. RIPLEY.

CANAS CITY.

All the theatres are closed for the summer, but the parks are furnishing plenty of attractions. At Fairmount Park an entire change of living pictures was presented before large crowds two weeks ending 5. They were beautifully arranged. Dr. W. F. Carver gives his shooting exhibition afternoons and evenings two weeks commencing July 20. On Sundays and Thursdays his black mare, "Bea," which took the plunge from the bridge last season in *The Scott*, makes headlong dives from a bridge into the water. Dr. Carver is organizing a big Wild West show to open at Fairmount Park on 15, and several cowboys and Indians joined him. He will have about sixty people, and it will probably run here for several weeks.

At Tropic Park Piquette's Japanese Troupe closed a successful engagement.

Assailed, the sext dancer, was at Washington Park 25 and drew fairly.

Joe S. Speer, business manager of the Ninth Street Opera House, has just returned from New York, and reports splendid bookings for the coming season and all time filled. The Ninth Street and Grand will open early in September.

The Wagon and Kemper Stock Co. expect to take Young Mrs. Winter on the road next season. It was the most popular piece they gave here during their summer season.

FRANK R. WILSON.

ATLANTA.

Although the season of Summer opera at the Edgewood Avenue Theatre is drawing to a close, yet the receipts at the box office continue to flow in multifariously, and the double bills given each week prove to be more striking than ever before. For the first part of the week *The Bohemian Girl* was sung and is to be followed by *Billie Taylor*. Five different operas are to be put on this week, a great week, peculiarly, is naturally expected by the management. The members of the cast throughout in *Bohemian Girl* did faithful and conscientious work and the frequent encores were well deserved. Adelaide Randall as Arline and Marie Dressler as Queen of the Gypsies were exceptionally good in their respective roles as was also the comedy work of Oscar Girard as Devil-muff. Albert Brown as Thaddeus, Henry Leone as Count Armand and Sydney Grant as Florestan did splendidly.

This week the Atlanta Theatrical Mechanics' Association is to give a benefit at the Edgewood Avenue Theatre, and a large number of tickets have already been sold.

The Queen of Gypsies at the Marietta Street Theatre 25 did fairly well.

Emilie Sanford, the chic soprano of Herbert Matthews' Summer Opera Co., is confined to her room. She proved a winning card to the patrons of the Edgewood, and her absence has caused genuine regret.

L. de Givie is in New York.

ALF. FOWLER.

MILWAUKEE.

The Harro troupe of eccentric artists, Julie MacKay, lady baritone; Ames, contortionist; and The Patrol Quartette were among the principal attractions of the Exposition last week, when large crowds were attracted to their performance.

Work on the new Parkside Theatre is progressing very rapidly, and the contractors are confident that the building will be completed by the opening night early in September.

Manager Brown has settled down to hard work since his return from Europe, and to say that he is busy may only mildly express it. The members of the Harro troupe are beginning to arrive, and rehearsals will be begun very soon.

Eddie Foy arrived last week, and is very enthusiastic over their new production. To your correspondent he stated that *Off the Earth* would be one of the most gorgeous productions ever attempted and some of the novelties secured abroad would be grand in their effect. If the piece proves to be only half as attractive as its owners consider it, its success is assured.

When the Academy opens 10, those that step up to the box-office to buy their tickets will be accommodated by one of the most obliging gentlemen that ever exchanged pastboards for their coin, and his name is Bud Kuddler. His experience gained by several seasons in the same capacity at the Bijou will enable him a valuable man for Manager Rodriguez. He will also attend to the press work.

E. T. McDONALD.

MINNEAPOLIS.

All theatres were dark week of July 20.

Charles Astor Parker, formerly associate manager of the Grand Opera House this city, but now of the Columbia Theatre, Chicago, was renewing old acquaintances here 25.

The engagement of the Iowa State Band at the Lake Harriet Pavilion was continued during week of 27, owing to the unqualified hit made by their concert.

SAN FRANCISCO.

John Drew is playing one of the most successful engagements of any star that has ever appeared at the Halden. Nightly the house is overcrowded, and on five occasions the orchestra has had to give way to patrons eager to occupy their places. Last night was devoted to Madeline Lucette Ryley's comedy, *Christopher, Jr.* This piece will be repeated this and to-morrow evenings, and for the remaining performances, ending on Saturday night. The Butterflies in response to popular demand, will be given. Next Monday night the Empire Theatre stock Co., headed by Harry Miller, Viola Allen, William Faversham, Mary Hampton, and Isabel Irving will begin a season, opening in *Sowing the Wind*.

Harrison gave *Squatter Sovereignty* before a fairly good house last night. He will conclude his eight weeks' season next week when he will series Reilly and the 400, *Old Lavender*, and one other play. Succeeding the Harrison season will come Gustave Frohman's road Co. in *Lady Windermere's Fan*, after which the theatre will remain dark for a week or two.

At Morosco's Grand Opera House last night the melodrama, *New York Day by Day*, was given an elaborate production to a crowded house. Young Leslie appeared as *Rags* and made a distinct hit. The stock Co. gave efficient support.

At the Tivoli, the Gypsy Baron is the present attraction. Dorothy and Don Juan are in preparation.

The Orpheum, with Ledia Yeaman, Titus, O'Brien and Carroll, the *Brass* Brothers, and other specialty artists is still turning hundreds away every night. As an additional attraction last night, the management presented Little Gertie Cochran, a child memory wonder, who without doubt is a marvel in remembering dates, facts and current historical events.

HARRY J. LARK.

LOUISVILLE.

The Four Seasons Co. gave the farewell performance of its summer season at the Auditorium July 25. To Oblige Benson, The Serious Family, and Mlle. Hoop-la were the plays selected, and they were performed with the artistic finish that has characterized the work done by this clever Co. in everything undertaken.

In response to a flattering call, a benefit performance for Burr McIntosh was hastily arranged for 27 and a large audience bade the popular players farewell in *Why?* A Chicago Drummer, and The Colonel's Ward. Currie Duke and Anita Wulffson volunteered their services, and through their efforts added materially to the interest of the occasion.

The New Buckingham will as usual be the first of the regular plays of amusement here to open season. The opening will occur 6, the New York London Theatre Co. being the attraction. The Buckingham has always been a money maker, and the owners expect the approaching season to be a prosperous one notwithstanding the hard times.

William Press, a young musician of this city, and a most prominent artist, died on the ocean en route to Germany. He was at one time a member of Theodore Thomas' orchestra. His untimely death was sincerely mourned by all lovers of good music in this community.

Messrs. Brown and Riley have rechristened the theatre formerly known as Harris' which will be managed by them, calling it The Avenue.

The *Commercial* of July 25 published an interview with Georgia David, who, as Elaine Ellison, has met with much success in a short time in her stage career. She states her stage name was adopted at the suggestion of Henry E. Diner, who professed to find in the young actress a marked resemblance to Adelaide Neilson.

CHARLES D. CLARKE.

ST. PAUL.

At the Metropolitan Opera House an Arabian Night was presented by the William Morris Co. July 20, opening to a large and appreciative audience. The Co. gave a very creditable and enjoyable performance, and well merited the enthusiastic plaudits and repeated curtain calls received.

Lenora D. Bradley, of the William Morris Co., left for Waddington, N. Y., 24, on a short vacation with friends before resuming work. Miss Bradley, during her summer engagement in St. Paul, had made a very favorable impression.

Maurice Freeman will join The Lost Paradise Co. with Mr. Morris the coming season. Mr. Freeman is a rising young actor and has met with general favor from our theatregoers during his summer engagement.

Hudson Liston, of William Morris Co., left for New York to attend rehearsals for next season. Mr. Liston, during his engagement with the Morris Co., proved a clever comedian and gained many friends in St. Paul.

Litt's Grand Opera House still remains dark, but will soon reopen for the regular season.

For many years St. Paul has not had so light a run of amusements in the excellent music and operatic line as during the present summer season.

GEORGE H. COLLEAVE.

BUFFALO.

A hot night did not deter several thousand people from attending Manager Robinson's opening of the New Court Street Theatre on July 20. The house was literally packed, and was a revelation of beauty. The play, *Off the Earth*, was a revelation of beauty. The play, *Off the Earth*, was a revelation of beauty.

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Scenes at "MOSSWOOD"

HOTEL AT NIAGARA,
THE OCEAN STEAMSHIP.
Time now being filled. Address
FREDERICK CAMPBELL, Manager,
79 Warren Street, Boston.

CORRESPONDENCE.

CALIFORNIA.

LOS ANGELES.—Theatre (H. C. Wyatt, manager): The Pyke Opera Co. in *Bliss King* had three fair houses week ending July 25. *Chimes of Normandy* 30. — HUNNAN Theatre (Fred. A. Cooper, manager): George P. Webster and Camille Cleveland in *The Midden* had to good business week of 23 20. — Theatre: Manager C. W. Pike benefited 27. It is reported that A. W. Benson, the Oakland manager, at present entertaining here, will leave the Grand Opera House for the coming season.

CONNECTICUT.

NEW HAVEN.—Grand Opera House (G. B. Bunnell, manager): The Wilbur Opera Co. opened a week's engagement July 20, presenting *The Grand Duchess* in an acceptable manner. The Co. is a large one and evenly balanced throughout. A large audience was in attendance and heartily enjoyed the good work done by principals and chorists alike. At the conclusion of the performance a series of living pictures were shown, being well received by the audience. A new box-office has been built and the lobby redecorated in white and gold. — *Personal*: Tom Daley is to go with Moss and Moss on this season. — Miss L. Amos, of this city, is with the Wilbur Co. — *Local*: W. W. W. will reopen on Sept. 2.

GEORGIA.

AUGUSTA.—Gosse: Our people are anticipating a big dramatic season. Since March we have had nothing, and Manager Cohen has wisely refused several summer operas. In consequence the people are hungry and eager for the opening of the season. I had a long talk with Manager Cohen, and looking over his list of attractions I find they are far ahead of anything that has visited the South. I see he has wisely declined a great number of attractions, determining not to overcrowd the town or to give his patrons a surfeit of mediocre attractions. With such stars as Crane, Robinson, Sol Smith Russell, Keene, O'Neill, Ward, and James Salvini, Reed, Coghlan, and a number of other big lights, we are bound to have a great season. — *Local*: Your correspondent had a few days ago a charming interview with Maud O'Dell, who has a prominent engagement this season with Frohman's stock Co. in *The Amazons*. Maud O'Dell is very popular here in social circles and she received quite an ovation during her short visit. Her friends are very proud of her rapid progress in her chosen profession. — *Local*: Our season opens Sept. 1 with Bobby Taylor in *The Man From Tammany*, followed by *The Tiger*, *Down in Dixie*, *Over a Leaf*, *Behind Me*, *Field's*, *Shirley*, *William Nobles*, and *Thomas Keene* 27. Actor's Holiday 20.

ILLINOIS.

ROCKFORD.—Opera House (C. C. Jones, manager): The coming season will open 1 with the *Charity Ball*. A fine list of attractions has been booked by Manager Jones including *The Barnado*, *Love*, *Julia*, *Marion*, *Barbette*, *Russell*, *Prodigious*, *Father*, *Lost in New York*, *Cleveland's* *Metropolitan*, *Wilbur Opera Co.*, *Nat Geo*, *Sam*, *Sol Smith Russell*, *The Dazzler*, *Aunt Sally*, *Zozo*, *Spider* and *Fit*, *Tim Murphy*, *Charles's* *Aunt*, *Roland* *Reed*, *The Two Sisters*, *Girl I Left Behind Me*, *Love*, *Edna Willard*, *Edna Co.*, *De Wolf Hopper*, *Lost in Egypt*, and many others. The house is now receiving the finishing touches of painters and decorators and will present a fine appearance on the opening night.

QUINCY.—Empire Theatre (H. Charles, manager): An immense audience greeted the Barnes and Bosley Players at their opening night July 20. The audience was well pleased.

SPRINGFIELD.—Just as Peorias were settling down to the enjoyment of a season's Summer opera at Sylvan Park fire stepped in July 25 and destroyed the whole playhouse and accessories, as well as the costumes of the *Andreas* and *Dashon* Co.; not a single article was saved. The fire was evidently of incendiary origin. This is the fourth loss by fire that the *Andreas* Co. has sustained. The total loss to the two Cos. is estimated by Manager Wakefield to be \$50,000, with no insurance. Peorias were quick to respond and will tender them as well as the *Andreas* Opera House 20. There is some talk of rebuilding the theatre in which event the Co. will resume its engagement which it is very anxious to do.

CHARLES CAMPBELL, late tutor of the Co., left 25 for New York to join the *Della Fox* Opera Co. His place was filled by Charles W. Davis. — *Local*: Fred Ernst arrived in the city 30 from New York. He has accepted the position of stage carpenter at the Grand.

CHAMPAIGN.—Castro (H. F. Harris, manager): George H. Adams and family closed a very successful and pleasing three weeks' engagement July 25. Holden Comedy Co. 24. — *Local*: WALKER OPERA HOUSE (J. W. Mulliken, manager): Frohman's Co. in *June* will open the house 2.

ELGIN.—Du Bos Opera House (F. W. Jencks, manager): The season opened 2 with Frohman's *Charity Ball*; big business; exceptionally fine performance. — *Local*: J. H. Hagan has been appointed acting manager of *Charity Ball*.

INDIANA.

WASHINGTON.—Opera House (Horral Bros., manager): The regular season will open on 25 with *The Actors' Holiday*. The prospect for the coming season here are very good. The *H. and G.* car shops, employing 500 men, are all at work on full time; the full force have not worked full time since last December. All coal mines in this vicinity are now running on full time. — *Local*: R. W. Jackson, contracting agent of the *Barnum* and *Bosley* Co., was in town 25 arranging for their date here Sept. 20.

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NEW ALBANY.—Opera House (J. D. Kline, manager): This house has undergone extensive alterations, by which it will be greatly improved. Mr. Kline, the new manager, informs me that he intends to put in an entirely new set of scenery, and also a new curtain painted by Sisson and Landis of Chicago. The house will be opened by Mr. and Mrs. Robert Wayne in *Wagon* of *Six* 25. We expect this house to have under the new management as Mr. Kline has been in the theatrical business for years.

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IOWA.

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THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 4, 1891.)

THE ORGAN OF THE AMERICAN THEATRICAL
PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.
EDITOR AND SOLE PROPRIETOR.

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The Dramatic Mirror is sold in London at Low's Exchange, 57 Chancery Lane, and at American Advertising Newspaper Agency, Traveller's Buildings, Northumberland Street, W. C. In Paris, at the Grand Hotel, King's and at Broutin's, 17 Avenue de l'Opera. Advertisements and subscriptions received at the Paris office of The Mirror, 44 Rue de la Harpe. The Trade supplied by all News Companies.

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The Editor cannot undertake to return unsolicited manuscripts. Entered at the New York Post Office as Second Class Matter.

NEW YORK. - - AUGUST 11, 1894

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

CASINO—THE PARKING SHOW, 845 E. 9.
L. STEIN AND HALL—VARIETY AND ORCHESTRA, 87 E. 12.
BROOKLYN.

AMERICAN PARK—BUFFALO BILL'S WILD WEST

A PROTECTIONIST'S VIEW.

ANOTHER article on the subject of "The Non-Protected Actor" appears in the current number of the *American Economist*—the mouthpiece of the American Protective Tariff League.

In order to investigate the condition of the actor at the present time more fully the *Economist* claims that "a number of the leading theatres have been asked to furnish a comparative statement of their receipts during the first three months of 1893 and 1894." Who did the asking, and what duty gave power of speech unto the theatres for the purpose of answering the *Economist* neglects to explain; but it publishes a table, nevertheless, purporting to show such a comparison in the case of forty-seven theatres, wherefrom the average loss in the first quarter of 1894 is shown to be twenty-seven per cent. The *Economist* then goes on to say:

"The foregoing shows reports from 47 of the leading theatres of the United States. For every \$1,000 received by these theatres during the first three months of 1893, their receipts amounted to only \$746 during the first three months of the present year, the loss being \$254, or 25 per cent. for the whole country. While the actor is not directly protected by a Tariff, it is very evident that the prosperity of the country under a Protective Tariff affords larger receipts to those engaged in the theatrical profession than the disturbed condition of the country will permit under the mere threat of Free Trade. When people are not earning money at all, or are not earning good wages, it is impossible for them to spend money upon amusements & Protection to American industries means prosperity to the theatrical business."

The *Economist's* comparison of receipts proves nothing *per se*. Admitting it to be authentic—for the sake of discussion—it does not go far enough to signify anything, since of the theatres heard from but three are in the State of New York, two in Ohio; one each in Iowa, Texas, West Virginia, Tennessee, Maryland and Kentucky, etc. Twenty-two—just one-half—of the States are not represented at all in this wonderful statistical product!

It is quite unnecessary to secure returns from theatres or to tabulate receipts in order to prove that last season was the reverse of profitable to the majority of managers and actors.

The dramatic profession suffered severely with the whole country.

What were the causes of these "hard times"? It is rather difficult to determine, especially as the people at large entertain diametrically opposed opinions in respect thereto. It is sufficient for the profession that the sterile condition exists and that it must be confronted.

It would require a more impartial authority

than the *Economist* to give weight to the inferential assertion that "people are not earning money at all, or are not earning good wages" because an effort—an exasperatingly prolonged and unsatisfactory effort, it is true—is being made to reform the tariff.

We are perfectly willing to agree, however, in the truth of our contemporary's brilliant remark that when people are not earning money it is impossible for them to spend money upon amusements—or upon anything else, for that matter.

AT LEAST EQUAL.

THE Constitutional Convention at Albany has rejected all proposed amendments looking toward female suffrage. This may excite many of the fair sex, and the propagators of the suffrage idea will no doubt redouble their efforts for the reform and newly emphasize the selfishness of man pending its ultimate accomplishment.

But the women of the stage do not seem to be greatly exercised over this matter. And there is good reason why they should not be. In their chosen field they are at least equal to man. It is in fact a question whether they are not superior to their brethren of the theatre.

A foreign writer has said that "this is the age of the actress." And a glance at contemporary effort on the stage seems to prove this. During the present season at the great English capital women have been the dominant figures in plays. London has honored its living, its Toss and its other theatrical notabilities of the male sex, but it has expended its greater enthusiasm upon a Duse, a Brannhardt, a Rajah and a Renaud.

And women during recent seasons have won the greater honors here.

THE Summer resort hotel manager—who is something of a purveyor of amusement himself—has been favored this season in common with the showmen of the roof garden and the suburban spectacular enterprise. The times may have been out of joint, but the weather has been on the side of such of these.

THE Portland clergyman who vituperatively addressed an actor and an actress in his congregation the other day took a short cut to notoriety himself, and incidentally abolished any theory that good manners had any attention during his education.

IT is sad to say, but the union of the ballet girls of a suburban resort, formed yesterday, would promise greater success if there were not so many other girls who pine to be of the ballet.

AS between Li Hung Chang, the Viceroy and his majesty the Emperor of China, it is difficult to tell which is star and which stage manager at this stage of the play with Japan.

AND so Ana Ruman's hair is gray! Prematurely, we hope.

FOOTLIGHT FUN.

VERY LITTLE.

Jilson says that no matter how busy everybody may be in other parts of the theatre, there is seldom very much going on in the ballet girls' dressing rooms.—*Buffalo Courier*.

WHO HELPED HIM OFF.

"You have a natural ability for acting, McChung. What ever kept you off the stage?"
"The stage manager, my dear boy."—*Savannah News*.

ALL HUMORS.

"You made a mistake in calling that drama of yours a play without a hero." "Why? It hasn't any heroes." "It's chockfull of them. Every man who breathes an audience in a play like that is a hero."—*Harper's Bazar*.

ON THE HAITO.

FIRST MANAGER—"What are your plans for next season?"

SECOND MANAGER—"Well, to be honest with you, I haven't drawn any as yet; I didn't make enough last season to pay for a pencil and a sheet of paper."—*Brooklyn Eagle*.

THE REASON.

FIRST NIGHTER—"The man who writes criticisms for your paper does not know a good play from a bad one."

EDITOR—"I know it, but what can we do. He is the only man on the staff who is tall enough to see over the bonnets."—*New York Weekly*.

AMPLE REASONS.

"Her voice doesn't display any remarkable range," said the first nighter. "Why do you advertise her as a high soprano?"
"She costs me five hundred a week," replied the manager.—*Washington Star*.

PERSONAL.

ROSENFIELD.—Hector Rosenfeld, brother of Sydney Rosenfeld, the dramatist, who has been with Falk, the photographer, for nearly ten years, has severed his connection with that firm and has gone into the photographic printing business.

WALKER.—George H. Walker left New York last Wednesday for San Antonio, Tex.

COGHAN.—Rose Coghlan took the Troy boat from this city last Tuesday night, and upon her arrival in Troy drove in her phaeton to Saratoga, where she witnessed the production of *A Midsummer Night's Dream*. John T. Sullivan, Miss Coghlan's husband, followed later in the week.

FISKE.—On Thursday Mr. and Mrs. Harrison Grey Fiske will leave town for a two weeks' stay at Lake Pleasant, in the Adirondacks.

HILLIARD.—Robert Hilliard has returned from a trip to the Thousand Islands, with a fine coat of bronze on his handsome face and the gleam of good spirits and good health in his eye. Mr. Hilliard enjoyed some splendid fishing. He brought back to town a large mess of pickerel, weighing from three to seven pounds, which appeared on the menu of the Imperial Hotel with Hilliard's name starred in the vicinity. He has not decided anything regarding next season. There is a slight possibility that he will star again, but the chances are that he will accept the best engagement that offers.

JARREAU.—Vernona Jarreau is accredited with having made the hit of her life as Oberon in the performance of *A Midsummer Night's Dream* at Saratoga.

DREW.—John Drew closed his San Francisco engagement at the Baldwin Theatre on Saturday night, on which occasion Charles Frohman's company, which opened that theatre on Monday night, occupied the boxes. Mr. Drew was called upon, and made a speech. After a short tour of Southern California, he will jump from Salt Lake to New York, where he will open at the Empire Theatre with a new play.

DRAKE.—Louis L. Drake, of the Drake Opera House, Elizabeth, N. J., has severed his connection with the real estate firm of S. D. Drake & Co., and will hereafter devote his entire attention to the management of the Opera House.

TANNER.—Cora Tanner, who appeared as a singer at Sousa's Band concert, Manhattan Beach, on Saturday night, may appear at the Savoy Theatre, London, in October. Her manager, E. E. Rice, is negotiating with D'Oyly Carte to that end.

ROBINSON.—On July 25 Mr. and Mrs. Forrest Robinson had been married one year. They celebrated the anniversary by giving an open-air dinner in a large pine grove on Connecticut River to twelve invited guests from Boston. On Aug. 2 Mr. Robinson celebrated his thirty-fourth birthday by winning the tennis championship of the Connecticut Valley.

JANASCHKE.—Mrs. Janaschke will deliver the first lecture in a series to be given before the Professional Woman's League on Friday. Mrs. Janaschke will speak on the drama from the earliest times to the present.

PRIMROSE.—George H. Primrose and Mrs. Primrose celebrated the fifteenth anniversary of their marriage last Saturday and Sunday by entertaining the following, with others, on a fishing excursion: W. H. West and wife, Joseph P. Harris and wife, James Garland and wife, George Wilson, Robert Carmichael and Harry Gilbert Castle. A sixty-foot yacht was chartered for the occasion, many blue fish were caught, and the trip was most enjoyable.

LITT.—Jacob Litt and wife (Ruth Carpenter) returned from Europe last week. Mr. Litt did not invest in any foreign plays.

BROWN.—Mrs. T. Allison Brown will sail for Europe to-morrow (Wednesday) for the benefit of her health. She will visit the continent and expects to return in September.

ABBEY.—Henry E. Abbey is at the Waldorf.

MARTINET.—It is said that Sadie Martinet, who is expected to return to this country on Aug. 20, has secured three new comedies for use the coming season on a tour in which she will be associated with Max Fyman as joint star.

HOFF.—Edwin Hoff, late of the Bostonians, has retired from the stage and is going to Denver to reside in future, where he will establish a vocal and operatic conservatory with E. J. Sully. Mr. Hoff has frequently been requested to engage in this branch of work and declined numerous offers for next season, including one from Abbey, Schoeffel and Gray to appear in London with Lillian Russell.

RANSOME.—John W. Ransome, the singing comedian, has been appointed manager of the American Roof Garden by the receivers of that concern. Otto Wepl, one of the owners, has retired from the firm.

DANIEL FROHMAN'S PLANS.

Daniel Frohman arrived from Europe on the *Rheinisch* last Friday.

"I was compelled to return early," said Mr. Frohman to a *Mirror* man, "on account of the Southern rehearsals which will begin at once at the Lyceum Theatre. The new play, written by P. M. Potter, has been named *The Victoria Cross*, and I think Mr. Sothern's part will prove the best he has yet been seen in."

"I spent most of my time when abroad at Vichy, in the South of France, but I also visited Paris, London, Antwerp, and Brussels. In Paris I met Victorien Sardou, who is completing a new play for the Lyceum Theatre. It is a dramatic modern love story with very little comedy, and has good parts for the principals of my company. Sardou was very much interested in American theatricals and seemed perfectly familiar with the names of our more prominent actors and actresses."

"In a recent interview I was reported as saying that M. Sardou had told me that he wrote for stars because it was more profitable. This is inaccurate. Sardou said he preferred writing for stars because he knew exactly who he was writing for, which is not always the case when writing for a manager."

"My observations of the foreign play market lead me to think that it is only a question of time when the American manager will be able to find just as good material at home as abroad. While new American playwrights are springing up every day, the English, French and German authors are becoming more scarce. This season there was very little material abroad to choose from. Besides, I am convinced that American audiences prefer American plays."

"I have the refusal of two new plays by Arthur W. Pinero, one of which is exceedingly strong, and on the Tanqueray order, and a new play by Henry Arthur Jones. Oscar Wilde is also at work on a new social play of which I have the refusal."

"I am not prepared yet to say what play will open my regular season in November. I have four plays by American authors to choose from, but as I am in no hurry, I shall take my time."

"The most effective play I saw abroad was *The Masqueraders*. There is a division of opinion respecting its ethical value, but everyone admits that it is the most dramatic and interesting play seen for some time."

LETTERS TO THE EDITOR.

PIRACY DENIED.

Boston, July 31, 1894.

To the Editor of the *Dramatic Mirror*:
SIR:—I see by this week's issue of your paper that I am accused of playing *The County Fair* under another name. The play is entitled *A New England Home*. It is my own personal property, written for me and copyrighted.

Two years ago I was in partnership with a man who was once a partner of Neil Burgess. While with him he got a copy of *The County Fair* from Mr. Burgess' manager. I played the part of Aunt Abbie in nine performances, then our partnership ended and I have had no business transactions with him since. When the show closed we had on hand about two hundred dollars' worth of printing, one-half belonging to me, but as I have not been on the road for two years I have had no use for the printing, as I have been under salary with Dr. Lothrop, of the Howard Athleteum, Boston, for two years, and have signed with him for the coming season. I am sure of my salary with him, and on the road I only get 50¢ salary my name in big letters.

This address manager has been using up the printing he had on hand at summer resorts. I have been sick for five weeks and under the care of the Actors' Fund physician, Dr. Shaw, No. 577 Tremont Street, Boston. Respectfully yours,

HARRY LA MARR.

AT FOUR FIFTY.

New York, Aug. 2, 1894.

To the Editor of the *Dramatic Mirror*:
SIR:—I would like to suggest to members of the dramatic profession a new method of grading salaries.

During the past two seasons it has been very difficult for any one whose height is less than five feet and eleven inches, or who weighs less than one hundred and eighty pounds to obtain any kind of an engagement.

An actor's ability is seldom or never questioned. The number of years of experience is never taken into account.

Height and weight are the principal qualities demanded. There is not an exaggerated statement. If Toss Sothern could get letters on this subject from all the distinguished actors and actresses it would then be seen that most of them have found the above statement to be true.

The fact for mere size is being carried to the utmost extreme.

Now, in order to meet this latter-day managerial method of selection, I would submit the following method of grading salaries:

For actors engaged by weight, say, per pound, or 50¢ per inch.

For actors engaged by height, say, per foot, or 50¢ per inch.

The above are to be the rates for engagements lasting thirty weeks or longer. For less than thirty weeks a little higher rate per pound, foot or inch should be made.

It may be objected by some, and with some show of justice, that by adopting this method many good actors would receive much smaller salaries than many very bad ones; but this objection has ready very little weight, as in the eyes of many managers (not all, thank Heaven's those people of the class who possess length, breadth and thickness are the most desirable).

And as the law of supply and demand regulates salaries, the most desirable actors would receive the largest salaries, which, of course, is perfectly just and right.

In short, my method of selection will eventually affect the box-office receipts—but that is another story.

If length and weight of living bone and meat are to usurp the place of experience, ability, conscientious study and shrewd-born genius, it is no wonder that during the regular season salaries suffer from periodical ten and twenty per cent. cuts, and very often fall to materialize at all.

And it is barely possible that the tariff delay, although responsible for much bad business in the country, is not wholly to blame for the stranding of so many theatrical companies.

Of course, a large, imposing form is a good thing to have and a great aid to success, but it is not all. Ability to act is just as often caused of the class of five feet seven or eight as of one of six feet three.

In a well known agency a few days ago the following "want" was displayed on the bulletin: "Wanted—A contralto, tall, strong, a heavy build, with big arms."

Disconcerting!

The washbasin and the pugilistic arena are good schools for contraltos and leading men to grow from, and education of the brain is strictly out of it.

Why not publish a few letters on this

Yours very truly,
HARRIS

AN AMBITIOUS PROJECT.

The Misona has learned of a plan to concentrate the business of booking companies in the South in such a manner as to give to one concern in this city practically complete control of that large and important theatrical territory.

It is a serious question whether a combination of the kind said to be contemplated is calculated to benefit either the managers of traveling companies or the managers of theatres in the section named, individually considered. At all events, the scheme is so revolutionary and its possible results so far-reaching that the Misona considers it no less than a duty to give the matter publicity at the very beginning in order that managers and the profession in general, whose interests are involved, may be in possession of the facts, so far as they are known.

It is but fair to say that the promoters of the plan in question are desirous to maintain the strictest secrecy concerning it, for the present, at least; but where the business warfare of several hundreds of managers and those depending upon them is concerned, consideration for the private wishes of individuals may well be swept aside. Decidedly, if a scheme is afoot, to monopolize or to control the bookings of such a considerable portion of the country as the Southern States it should not be kept in the dark.

There is undoubtedly a tendency to concentrate theatrical business in the hands of a few men, and in certain directions that tendency has been carried out.

Managers of traveling companies and many theatre managers can answer the question whether these "combinations," with their accompanying power, are beneficial or injurious to the theatrical profession at large. As matters are shaping at present, if the scheme to capture the South should succeed, there is a probability that those seeking to control it would be in a position to join hands and to work in unison with other small groups of managers who now enjoy a monopoly of other territory.

It is the enterprising firm of Jefferson, Klaw and Erlanger that has conceived the plan in question.

Very recently Mr. Erlanger communicated the idea to local managers in the various Southern cities whose cooperation would give the key to the situation. It is easy to perceive that once having obtained exclusive right to book in theatres of the larger cities, the small, intermediate towns, incapable of independent action, would be forced to join the combination.

It is understood that two or three of the managers addressed by Mr. Erlanger have endorsed the project; that others have not yet responded, and that one or two of the more prominent are debating whether they shall enter it.

Jefferson, Klaw and Erlanger, as is well known, control certain Southern business at the present time. They personally manage several theatres there and they have several road companies of their own.

From one of the managers to whom Mr. Erlanger has outlined the scheme the Misona learns that the Southern managers are asked to sign a cast-iron agreement to place their bookings exclusively in Jefferson, Klaw and Erlanger's hands, for one year from May 1, 1905.

As matters now stand, managers in the South, as elsewhere, make some bookings themselves direct with stars and combinations, arranging their own terms thereon, and fill out their dates with the aid of one or all of the several booking agencies. And managers of combinations, in the same way, make their routes by direct application and through the exchanges. Neither the manager of a theatre nor the combination manager, as a rule, depends solely upon any one booking agency.

W. T. Keogh, manager of a theatre in Charleston and partner of T. J. Davis in several road enterprises, who makes his headquarters in this city much of the time, was said to be one of the Southern managers who had entered into the agreement with Jefferson, Klaw and Erlanger. A Misona representative saw Mr. Keogh at his office, 1292 Broadway, last Friday. He said when asked about the project:

"I don't think any such plan has been yet perfected. As far as I am personally concerned, I have placed the local management of my theatre in Charleston in the hands of my brother, and have put the bookings in the hands of Klaw and Erlanger—who have always done a part of my business—simply because the development of my road interests has left me no time to attend to these matters."

Mr. Erlanger, when approached by a representative of the Misona on Saturday with reference to the project, said:

"We control a good share of the business in the South at present. This plan does not contemplate any special change in our present business or in the manner of doing it. I will say that it is now in an imperfect state, and I shall have nothing definite to say about it for a week or so. The main object in mind, however, is to so carefully make bookings that first-class attractions will not compete with each other or immediately follow each other, as they now frequently do."

J. D. Burbridge, manager of the Jacksonville, Fla., Opera House, who has an office at 1235 Broadway, was seen by a Misona reporter, and at first professed entire ignorance of the scheme. Later, however, he admitted that he had been approached on the subject by Jefferson, Klaw and Erlanger, and had promised to give them his support, and in explanation of his reasons for so doing Mr. Burbridge said:

"For a long time the Southern booking has been a very difficult and unsatisfactory task, owing to the booking being in the hands of different people. Each of these people being ignorant of the others' plans, and being to a certain extent rivals, the bookings often clash, and it is a common thing to have two big stars playing the same one-night stand. Now, you can see at once that each of these big

stars hurts the other. This couldn't happen if the bookings were centred. Moreover, the handling of all Southern attractions by one concern would be a better guarantee to Southern managers that those attractions were good. As it is now, inferior shows are often foisted upon us down South. Besides, business could be done much quicker. No time would be lost in correspondence. The one exchange in New York would have the whole Southern circuit to play on, and know exactly how to distribute the business best. That is why I favor the proposition, and as Klaw and Erlanger have worked so hard to provide the South with good attractions, I think it is only fair that they should represent us. Of course, I am only speaking now for myself. I do not know if the other Southern managers will join."

"Then the scheme practically amounts to a monopoly of bookings by one concern?"

"Oh, no. Any attraction may ask us for time, even those attractions who now do their business through the other exchanges."

"But they must apply for time through Klaw and Erlanger?"

"Yes."

Much may be said, no doubt, in favor of such a scheme as that projected from the standpoint of those directly interested in carrying it through. On the other hand, much may be said in favor of the present methods, permitting as they do, independence of action and possessing the advantages of all the channels through which theatrical business is transacted.

The South has not so long enjoyed the visits of the principal attractions of the country that it can well face the possibility of keeping them out by reason of monopolistic exactions or restrictions. For it must be borne in mind that while first-class attractions are necessary to the prosperity of Southern theatre managers, the South is not necessary to first-class attractions, which, in the event of a "combine" there becoming a source of curtailed profits, would have the rest of our vast continent wherein to operate.

The matter is one that will bear public discussion, and the Misona will be pleased to print the views of Southern managers, of combination managers, or of other persons whose interests are likely to be affected by the scheme. It will also be glad to set forth Mr. Erlanger's description of the details of the plan if, when he is ready to speak, he desires to explain them to the profession.

AMONG THE DRAMATISTS.

Dramatists are invited to send to The Mirror for publication in this column news items concerning themselves and their plays.

Charles Bradley and T. C. Valentine are collaborating on a play dealing with social and political life in New York and Washington.

Harry B. Smith and Kirke LaSelle jointly occupy a cottage with their families at the Highlands of Nassau, N. J. Mr. Smith is finishing Rob Roy, and Mr. LaSelle is planning the next campaign of the Bostonians and the Robin Hood company.

The new libretto by Harry B. Smith, music by Ludwig Engländer, will be produced by Thomas Q. Seabrooke after the holidays.

Two new monologues by Charles Barnard will be produced shortly at Long Branch. Mr. Barnard is now at Long Branch rehearsing them.

Charles T. Vincent returned from Europe last week. He spent most of his time in Ireland, and has collected a quantity of material for a new Irish play.

It is said that an officer in the English navy is dramatizing for Beerbohm Tree a story written by W. H. S. Atkinson, of Cleveland, O. Mr. Atkinson has written American stories for Chambers' Journal, Blackwood's, the Strand Magazine, and Tinsley's His "Parson Jim," which appeared in Chambers' Journal, was dramatized and produced at Terry's Theatre, London, in 1889, and was successful.

Charles Klein recently hooked a six pound flounder in the Bay at Sheephead. Klein is an enthusiastic fisherman. By the way, most dramatists have their hobbies: Bronson Howard inclines to the bicycle, and the late Henry C. De Mille seldom cared to "talk play" while there was a chance of ringing in a discussion on chicken raising.

Many members of the American Dramatists' Club being absent from town during the Summer no meetings were held in June and July. But the rooms of the Club in Twenty-eighth Street have been frequented considerably by members. The next meeting will be held in September.

Mabel Paige will appear in a new piece called La Belle Marguerite, at Raleigh, N. C., during the last week of August. The piece is announced as an operetta-comedy. The libretto is by James Anderson Russell, and the music was composed by Emma R. Steiner.

Several years ago Samuel Freedman wrote the libretto of a comic opera, the scene of which is laid in China. He thinks that after a slight rearrangement of the incidents it can be easily made a topical opera of the present war between China and Japan. Mr. Freedman is now looking for a composer to furnish the score.

William O. Johnson, of Chelsea, Mass., has written a three-act farce-comedy entitled Vassar.

NEXT SEASON.

Adelaide Randall will play the Chicago widow in Rush City.

Florence Roberts will continue to head the company supporting Lewis Morrison in Faust and Richieu, playing Marguerite and Julie.

Frank P. Minelli will be orchestra leader for The End of the World.

Emma H. Curran will be in Katie Emmett's company.

Stella Blair has signed with Fred Robbins' Little Trixie company to do her dances.

Lillian Lawrence, Genevieve Beaman, Mrs. S. A. Baker, Juliette Downs, and Ethel Black will be members of Thomas W. Keene's company.

Sherman Wade will be a member of the McFadden's Elopement company.

Alexander McKenzie will go with Robert Downing.

Charles Willard and wife and Henry Pierson have signed to go with Milron Nobles.

Carrie Frances will be with The Cross Roads of Life company.

Helle Baron has been engaged for The Brooklyn Handicap company. William Calhoun will go with the same company.

John P. Carroll has signed to go with the Sport McAllister company.

Alice Hauvelt and Esther C. Moore will be with the About Gotham company.

Ada Shaw will be with the M. B. Leavitt company.

Wilton Taylor and Louis N. Glover have been engaged by the Dittmar Brothers.

Jay N. Binkley and Florence McKinley have signed to go with About Gotham.

Hugh Ford will be with A Ride For Life.

Maggie Fielding will be with the Sport McAllister company.

Adele Farrington has signed with the Calhoun Opera company.

Minerva Adams and Nelytha Adams will go with The Dazzler company.

Lawrence Williams will be with the Slaves of Gold company.

Fanny Cohen has signed to go with A Summer Shower.

Amy Muller is working hard on the new dance she expects to introduce in A Black Sheep.

Lulu Muller has signed to go with Lewis Morrison's Western Faust company.

Bert Coote has been engaged for the leading comedy part in A Ride for Life company.

Miss St. George Hussey, the Irish character singer and dancer, is to play the part of Mollie Kelly in Conroy and Fox's new comedy, Hot Tamales.

George S. McFadden will be business manager of Clarence Arper's World company.

Marion Young, who played the leading part in The Masked Ball company No. 2 last season, will have the ingenue part in Charley's Aunt, opening at the Empire Theatre on Aug. 27.

Floy Crowell is to play the leading heavy character in Coon Hollow.

Josie La Fontaine is to play a juvenile role in Hot Tamales.

Among those who have been engaged for Walter Sandford's stock company are Victory Bateman, Annie Barclay, Lottie Williams, Harry Marshall, Charles D. Herman, Charles Nevins, Cripie Palmoni, and Frank Lander. Harbor Lights will be the first of the popular melodramas to be revived by Mr. Sandford.

Henrietta Lee will play a leading part in The Two Sisters.

Tony Williams has signed as character comedian with Ward and Vokes.

Charles T. Vincent, while in Europe, engaged a quartette of mandolin players and Spanish dancing girls for William A. Brady's production of Mr. Vincent's new play, Old Glory.

Helen Blythe is to appear in a comedy called Reaping the Whirlwind, which is characterized by her manager, W. H. Wright, as "a proper sequence to Sowing the Wind."

Dolly Theobald and Frank A. Logan have been engaged by Charles J. Roberts for The Derby Mascot, and not for The Derby Winner, as has been announced.

Hassam Ben Ali and his company of fifteen Arabs, have signed with Dave B. Lewis for Lost in Egypt.

Julia Hanchett will play the leading part in The Land of the Midnight Sun.

Adolph Jackson, last season leading man with Charles Frohman's Jane company, will play the leading part in Friends.

W. J. Loneragan will go with the Coon Hollow company.

Julie Calhoun will probably appear in a New York production.

The Chappelle Sisters will go with The Old Sojer company.

Lora Addison Clift will go with Lothrop's New England Circuit company.

Bert Coote and wife will go with A Ride for Life company.

William F. Courtensy will play light comedy and juvenile business with Milton Nobles.

Martha Conway will play the lead in Under the Lion's Paw.

Ben Hume and Alf Weathers (colored) are among the latest engagements for Promises and West, with Charles F. Freeman as leader of band and Miles Jerry as solo trombone.

J. N. Binkley, tenor, will go with George Thatcher.

Albert Taylor will go with Robert Downing.



HOLIDAY-MAKING.

Walter Damrosch was the guest of Miss Furass, at Lenox, last week.

Stella Blair, who has been spending a part of her vacation at Commerce, Mich., will be at Mount Clemens in that State for the next two weeks.

Walter E. Herring is spending a few weeks in Atlantic City.

Maud Banks is enjoying life on Deer Isle, off the coast of Maine.

Henry M. Bennett, known as Pittsburg's millionaire manager, is spending the Summer in his beautiful place at Avon, N. J. Mr. Bennett's home faces Snark River Bay, and is accounted one of the most picturesque places in the State.

Marshall P. Wilder's concert at the Coleman House Amusement Hall, Asbury Park, N. J., was the great event of the season at that popular seaside resort, and netted the humorist a big profit. In the audience were Mayor Stuart, of Philadelphia, and Count Michkaewitz, the eminent financier, both warm personal friends of Mr. Wilder's.

Thomas W. Keene is seeing everything there is to be seen in Europe. He has already visited Ireland, Scotland, England, Switzerland, Germany and France, and writes enthusiastic letters to his friends here about everything he sees.

W. J. Fielding, of the Fanny Rice company, hurt his back while fishing recently, and was confined to his bed last week in consequence.

Charles A. Stevenson, husband of Kate Claxton, is at Newport in his cutter yacht, Devlin.

Charles Kirke has joined the colony of professionals at Asbury Park.

T. H. French is registered at the West End Hotel, Long Branch.

Manager John W. Norton, of St. Louis, Frank Murray, Bob Arthur and others are roughing it at Good Ground, on the Shinnecock Bay, L. I.

Maida Craigen has returned to Beach Bluff, Mass., after a visit to Lloyd Putnam and his mother at their charming home in Annisquam.

Manager William F. Connor has been spending a few days at New London, Conn., as the guest of James O'Neill.

Henry Herman is spending the Summer with William Collington at the latter's Summer home at Mamaroneck.

Howard Elmore is in the Catskills. He will be a member of Marie Burroughs' company.

Alice Fischer is spending the Summer at Bath Beach.

"Doc" Freeman, manager of A Railroad Ticket, spent his vacation at Asbury Park.

Queenie Vassar is said to be one of the handsomest women in Asbury Park.

The theatrical colony at Asbury Park will probably tender James J. Corbett a reception when he returns to his term in Deal Beach.

Ben Stern and William B. Gross saved a young woman from drowning at Asbury Park a few days ago. The young woman had a very narrow escape, and for a time it was feared that the nervous shock would prove fatal as she was subject to heart trouble.

F. A. Yelvington has been spending his vacation at Indianapolis, where he has been chiefly occupied with the brush and palette and a safety bicycle. He wrote that Thursday is known among the professionals in Indianapolis as Misona day, and that the two days of impatient waiting for its arrival serve to show what a blank there would be in the profession should there be no Misona to look forward to.

Cora Tanner and her mother, Mrs. M. A. Skinner, are at Manhattan Beach.

Robert Hilliard is at Manhattan Beach.

Leonora Bradley is summering on the St. Lawrence.

Ben Stern spent his Summer holiday at Asbury Park.

William C. Andrews, formerly a member of Roland Reed's company, is the guest of Capt. Charles Curie, at Cornwall-on-Hudson.

Lizzie Evans is at Asbury Park. She will open her tour in Chicago about the middle of September.

Louise Hamilton, who is summering at Far Rockaway, is not only an expert swimmer, but has achieved an enviable reputation as a fisherwoman. Last Friday she captured one of the largest blue fish of the season.

Lewis Morrison and his daughter, Rosabel, will spend a few days at the seashore prior to the opening of their season.

William Sellery is fishing and boating on the Detroit River.

Minerva and Nelytha Adams are spending the Summer with their brother and sister in Philadelphia. They have signed with The Dazzler.

Stella Chase Answorth is enjoying her holiday at Westport, Cal.

THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 4, 1894.)

THE ORGAN OF THE AMERICAN THEATRICAL
PROFESSION

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.

EDITOR AND SOLE PROPRIETOR.

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SUBSCRIPTION.

One year, \$12.00; six months, \$7.00; three months, \$4.00. Payable in advance. Single copies, 10 cents.
Foreign subscription, \$5.00 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Lou's Exchange, 5, Chancery Lane, and at American Advertising Newspaper Agency, Traveler Buildings, Northumberland Ave., W. C. In Paris, at the Grand Hotel Kluge and at Broutin's, 27 Avenue de l'Opera. Advertisements and subscriptions received at the Paris office of The Mirror, 44 Rue de la Reine. The Mirror is published by all News Companies.

Residence should be made by cheque, post office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscripts. Entered at the New York Post Office as Second Class Matter.

NEW YORK. - - AUGUST 23, 1894

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

CASINO—The Passing Show, 8:15 P. M.
G. P. AND HALL—Variety and Operetta, 8 P. M.
BROOKLYN.

GREENWICH PARK—Buffalo Bill's Wild West

A PROTECTIONIST'S VIEW.

ANOTHER article on the subject of "The Non-Protected Actor" appears in the current number of the *American Economist*, the mouthpiece of the American Protective Tariff League.

In order to investigate the condition of the actor at the present time more fully the *Economist* claims that "a number of the leading theatres have been asked to furnish a comparative statement of their receipts during the first three months of 1893 and 1894." Who did the asking, and what deity gave power of speech unto the theatres for the purpose of answering the *Economist* requests to explain, but it publishes a table, nevertheless, purporting to show such a comparison in the case of forty-seven theatres, wherefrom the average loss in the first quarter of 1894 is shown to be twenty-seven per cent. The *Economist* then goes on to say:

"The foregoing shows reports from 47 of the leading theatres of the United States. For every \$1,000 received by these theatres during the first three months of 1893, their receipts amounted to only \$734.88 during the first three months of the present year, the loss being \$265.12, or 27 per cent. for the whole country. While the actor is not directly protected by a tariff, it is very evident that the prosperity of the country under a Protective Tariff affords larger receipts to those engaged in the theatrical profession than the disturbed condition of the country will permit under the mere threat of Free Trade. When people are not earning money at all, or are not earning good wages, it is impossible for them to spend money upon amusements. Protection to American industries means prosperity to the theatrical business."

The *Economist's* comparison of receipts proves nothing *per se*. Admitting it to be authentic—for the sake of discussion—it does not go far enough to signify anything, since of the theatres heard from but three are in the State of New York, two in Ohio, one each in Iowa, Texas, West Virginia, Tennessee, Maryland and Kentucky, etc. Twenty-two—just one-half—of the States are not represented at all in this wonderful statistical product!

It is quite unnecessary to secure returns from theatres or to tabulate receipts in order to prove that last season was the reverse of profitable to the majority of managers and actors.

The dramatic profession suffered severely with the whole country.

What were the causes of these "hard times"? It is rather difficult to determine, especially as the people at large entertain diametrically opposed opinions in respect thereto. It is sufficient for the profession that the sterile condition exists and that it must be confronted.

It would require a more impartial authority

than the *Economist* to give weight to the inferential assertion that "people are not earning money at all, or are not earning good wages" because an effort—an exasperatingly prolonged and unsatisfactory effort, it is true—is being made to reform the tariff.

We are perfectly willing to agree, however, in the truth of our contemporary's brilliant remark that when people are not earning money it is impossible for them to spend money upon amusements—or upon anything else, for that matter.

AT LEAST EQUAL.

THE Constitutional Convention at Albany has rejected all proposed amendments looking toward female suffrage. This may excite many of the fair sex, and the propagators of the suffrage idea will no doubt redouble their efforts for the reform and newly emphasize the selfishness of man pending its ultimate accomplishment.

But the women of the stage do not seem to be greatly exercised over this matter. And there is good reason why they should not be. In their chosen field they are at least equal to man. It is in fact a question whether they are not superior to their brethren of the theatre.

A foreign writer has said that "this is the age of the actress." And a glance at contemporary effort on the stage seems to prove this. During the present season at the great English capital women have been the dominant figures in plays. London has honored its lavine, its Tass and its other theatrical notabilities of the male sex; but it has expended its greater enthusiasm upon a Duse, a Brannholt, a Rjansa and a Rana.

And women during recent seasons have won the greater honors here.

THE Summer resort hotel manager—who is something of a purveyor of amusement himself—has been favored this season in common with the showmen of the roof garden and the suburban spectacular enterprise. The times may have been out of joint, but the weather has been on the side of such of these.

THE Portland clergyman who vituperatively addressed an actor and an actress in his congregation the other day took a short cut to notoriety himself, and incidentally abolished any theory that good manners had any attention during his education.

IT is sad to say, but the union of the ballet girls of a suburban resort, formal yesterday, would promise greater success if there were not so many other girls who pine to be of the ballet.

AS between Li Hung Chang, the Viceroy of China, and his majesty the Emperor of China, it is difficult to tell which is star and which stage manager at this stage of the play with Japan.

AND so Anna Rana's hair is gray! Prematurely, we hope.

FOOTLIGHT FUN.

VERY LITTLE.

Jilson says that no matter how busy everybody may be in other parts of the theatre, there is seldom very much going on in the ballet girls' dressing rooms.—*Buffalo Courier*.

WHO HELD HIM OFF.

"You have a natural ability for acting, McChump. What ever kept you off the stage?"
"The stage manager, my dear boy."—*Savannah News*.

ALL NEGRO.

"You made a mistake in calling that drama of yours a play without a hero." "Why? It hasn't any heroes." "It's chockfull of them. Every man who knows an audience in a play like that is a hero."—*Harper's Magazine*.

ON THE BALTIC.

FIRST MANAGER—"What are your plans for next season?"

SECOND MANAGER—"Well, to be honest with you, I haven't drawn any as yet; I didn't make enough last season to pay for a pencil and a sheet of paper."—*Brooklyn Eagle*.

THE REASON.

FIRST NIGHTER—"The man who writes criticisms for your paper does not know a good play from a bad one."

EDITOR—"I know it, but what can we do. He is the only man on the staff who is tall enough to see over the bonnets."—*New York Weekly*.

AMPLE REASON.

"Her voice doesn't display any remarkable range," said the first nighter. "Why do you advertise her as a high soprano?"
"She costs the five hundred a week," replied the manager.—*Washington Star*.

PERSONAL.

ROSENFELD.—Hector Rosenfeld, brother of Sydney Rosenfeld, the dramatist, who has been with Falk, the photographer, for nearly ten years, has severed his connection with that firm and has gone into the photographic printing business.

WALKER.—George H. Walker left New York last Wednesday for San Antonio, Tex.

COGHILAN.—Rose Coghlan took the Troy boat from this city last Tuesday night, and upon her arrival in Troy drove in her phaeton to Saratoga, where she witnessed the production of *A Midsummer Night's Dream*. John T. Sullivan, Miss Coghlan's husband, followed later in the week.

FISKE.—On Thursday Mr. and Mrs. Harrison Grey Fiske will leave town for a two weeks' stay at Lake Pleasant, in the Adirondacks.

HILLIARD.—Robert Hilliard has returned from a trip to the Thousand Islands, with a fine coat of bronze on his handsome face and the gleam of good spirits and good health in his eye. Mr. Hilliard enjoyed some splendid fishing. He brought back to town a large mass of pickled, weighing from three to seven pounds, which appeared on the menu of the Imperial Hotel with Hilliard's name starred in the vicinity. He has not decided anything regarding next season. There is a slight possibility that he will star again, but the chances are that he will accept the best engagement that offers.

JARBEAU.—Vernona Jarbeau is accredited with having made the hit of her life as Oberon in the performance of *A Midsummer Night's Dream* at Saratoga.

DREW.—John Drew closed his San Francisco engagement at the Baldwin Theatre on Saturday night, on which occasion Charles Frohman's company, which opened that theatre on Monday night, occupied the boxes. Mr. Drew was called upon, and made a speech. After a short tour of Southern California, he will jump from Salt Lake to New York, where he will open at the Empire Theatre with a new play.

DRAKE.—Louis L. Drake, of the Drake Opera House, Elizabeth, N. J., has severed his connection with the real estate firm of S. D. Drake & Co., and will hereafter devote his entire attention to the management of the Opera House.

TANNER.—Cora Tanner, who appeared as a singer at Sousa's Band concert, Manhattan Beach, on Saturday night, may appear at the Savoy Theatre, London, in October. Her manager, E. E. Rice, is negotiating with D'Oyly Carte to that end.

ROBINSON.—On July 23 Mr. and Mrs. Forrest Robinson had been married one year. They celebrated the anniversary by giving an open-air dinner in a large pine grove on Connecticut River to twelve invited guests from Boston. On Aug. 2 Mr. Robinson celebrated his thirty-fourth birthday by winning the tennis championship of the Connecticut Valley.

JANASCHKE.—Mrs. Janaschke will deliver the first lecture in a series to be given before the Professional Woman's League on Friday. Mrs. Janaschke will speak on the drama from the earliest times to the present.

PRIMROSE.—George H. Primrose and Mrs. Primrose celebrated the fifteenth anniversary of their marriage last Saturday and Sunday by entertaining the following, with others, on a fishing excursion: W. H. West and wife, Joseph P. Harris and wife, James Garland and wife, George Wilson, Robert Carmichael and Harry Gilbert Castle. A sixty-foot yacht was chartered for the occasion, many blue fish were caught, and the trip was most enjoyable.

LETT.—Jacob Litt and wife (Ruth Carpenter) returned from Europe last week. Mr. Litt did not invest in any foreign plays.

BROWN.—Mrs. T. Allston Brown will sail for Europe to-morrow (Wednesday) for the benefit of her health. She will visit the continent and expects to return in September.

ALBANY.—Harry E. Albany is at the Waldorf.

MARTINOT.—It is said that Sadie Martinot, who is expected to return to this country on Aug. 20, has secured three new comedies for use the coming season on a tour in which she will be associated with Max Figman as joint star.

HOFF.—Edwin Hoff, late of the Bostonians, has retired from the stage and is going to Denver to reside in future, where he will establish a vocal and operatic conservatory with E. J. Stille. Mr. Hoff has frequently been requested to engage in this branch of work and declined numerous offers for next season, including one from Abbey, Schoeffel and Gear to appear in London with Lillian Russell.

RANSOME.—John W. Ransome, the singing comedian, has been appointed manager of the American Roof Garden by the trustees of that concern. Otto Weyl, one of the owners, has retired from the firm.

DANIEL FROHMAN'S PLANS.

Daniel Frohman arrived from Europe on the *Riesmark* last Friday.

"I was compelled to return early," said Mr. Frohman to a *Mirror* man, "on account of the Southern rehearsals which will begin at once at the Lyceum Theatre. The new play, written by P. M. Potter, has been named *The Victoria Cross*, and I think Mr. Sordani's part will prove the best he has yet been seen in."

"I spent most of my time when abroad at Vichy, in the South of France, but I also visited Paris, London, Antwerp, and Brussels. In Paris I met Victorien Sardou, who is completing a new play for the Lyceum Theatre. It is a dramatic modern love story with very little comedy, and has good parts for the principals of my company. Sardou was very much interested in American theatricals and seemed perfectly familiar with the names of our more prominent actors and actresses."

"In a recent interview I was reported as saying that M. Sardou had told me that he wrote for stars because it was more profitable. This is inaccurate. Sardou said he preferred writing for stars because he knew exactly who he was writing for, which is not always the case when writing for a manager."

"My observations of the foreign play market lead me to think that it is only a question of time when the American manager will be able to find just as good material at home as abroad. While new American playwrights are springing up every day, the English, French and German authors are becoming more scarce. This season there was very little material abroad to choose from. Besides, I am convinced that American audiences prefer American plays."

"I have the refusal of two new plays by Arthur W. Pinero, one of which is exceedingly strong, and on the Tanqueray order, and a new play by Henry Arthur Jones. Oscar Wilde is also at work on a new social play of which I have the refusal."

"I am not prepared yet to say what play will open my regular season in November. I have four plays by American authors to choose from, but as I am in no hurry, I shall take my time."

"The most effective play I saw abroad was *The Masqueraders*. There is a division of opinion respecting its ethical value, but everyone admits that it is the most dramatic and interesting play seen for some time."

LETTERS TO THE EDITOR.

PIRACY DENIED.

BOSTON, July 31, 1894.

To the Editor of the *Dramatic Mirror*:
Sir—I see by this week's issue of your paper that I am accused of playing *The Comedy* under another name. The play is entitled *A New Day*, and is my own personal property, written for me and copyrighted.

Two years ago I was in partnership with a man who was once a partner of Neil Burgess. While with him he got a copy of *The Comedy* from Mr. Burgess' manager, I played the part of Abner in nine performances, then our partnership ended and I have had no business transactions with him since. When the show closed we had on hand about two hundred dollars' worth of printing, one-half belonging to me, but as I have not been on the road for two years I have had no use for the printing, as I have been under salary with Dr. Lechman, of the Howard Atheneum, Boston, for two years, and have signed with him for the coming season. I am sure of my salary with him, and on the road I only get for salary my name in big letters.

This affair has been going up the printing he had on hand at some time, I have been sick for five weeks and under the care of Dr. Actors' Fund physician, Dr. Shaw, No. 57 Tremont Street, Boston. Respectfully yours,
HARRY LA HARR.

AT FOUR P. M.

NEW YORK, Aug. 2, 1894.

To the Editor of the *Dramatic Mirror*:
Sir—I would like to suggest to the members of the dramatic profession a new method of grading salaries.

During the past two seasons it has been very difficult for any one whose height is less than five feet and eleven inches, or whose weight is less than one hundred and eighty pounds to obtain any kind of an engagement.

An actor's ability is seldom or never questioned. The number of years of experience is never taken into account.

Height and weight are the principal qualities demanded.

This is not an exaggerated statement. If this statement could get into the hands of all the theatrical managers and actors it would then be seen that most of them have found the above statement to be true.

The fact for mere size is being carried to the utmost extreme.

Now, in order to meet this latter-day managerial method of selection, I would submit the following method of grading salaries:

For actors engaged by weight, six per pound.

For actors engaged by height, 25 per foot, or 500 per inch.

The above are to be the rates for engagements lasting thirty weeks or longer. For less than thirty weeks a little higher rate per pound, foot or inch should be made.

It may be objected by some, and with some show of justice, that by adopting this method many good actors would receive much smaller salaries than many very bad ones; but this objection has ready very little weight; as in the eyes of many managers (not all, thank Heaven!) those people of the stage who possess length, breadth and thickness are the most desirable.

And as the cost of supply and demand regulates salaries, the most desirable actors would receive the largest salaries, which, of course, is perfectly just and right.

In what way this method of selection will eventually affect the box-office receipts—"but that is another story."

If length and weight of living bone and meat are to usurp the place of experience, ability, conscientious study and eleven-born genius, it is no wonder that during the regular season salaries suffer from periodical ten and twenty per cent. cuts, and very often fail to materialize at all.

And it is barely possible that the tariff delay, although responsible for much bad business in the country, is not wholly to blame for the stranding of so many theatrical companies.

Of course, a large, imposing form is a good thing to have and a great aid to success; but it is not all. Ability to act is just as often concealed within a form of five feet seven or eight as in one of six feet three.

In a well known agency a few days ago the following "want" was displayed on the bulletin board: "Wanted—A handsome, tall, strong, a heavy build, with big arms."

Now, what! The washbasin and the pugilistic arena are good schools for actresses and leading men to graduate from, and education of the brain and soul is strictly out of it.

Why not publish a few letters on this subject every very week?
HARRY LA HARR.

AN AMBITIOUS PROJECT.

The Mirror has learned of a plan to concentrate the business of booking companies in the South in such a manner as to give to one concern in this city practically complete control of that large and important theatrical territory.

It is a serious question whether a combination of the kind said to be contemplated is calculated to benefit either the managers of traveling companies or the managers of theatres in the section named, individually considered. At all events, the scheme is so revolutionary and its possible results so far-reaching that the Mirror considers it no less than a duty to give the matter publicity at the very beginning in order that managers and the profession in general, whose interests are involved, may be in possession of the facts, so far as they are known.

It is but fair to say that the promoters of the plan in question are desirous to maintain the strictest secrecy concerning it, for the present, at least; but where the business affairs of several hundreds of managers and those depending upon them is concerned, consideration for the private wishes of individuals may well be swept aside. Decidedly, if a scheme is afoot, to monopolize or to control the bookings of such a considerable portion of the country as the Southern States it should not be kept in the dark.

There is undoubtedly a tendency to concentrate theatrical business in the hands of a few men, and in certain directions that tendency has been carried out.

Managers of traveling companies and many theatre managers can answer the question whether these "combinations" with their accompaniment of power, are beneficial or injurious to the theatrical profession at large. As matters are shaping at present, if the scheme to capture the South should succeed, there is a probability that those seeking to control it would be in a position to join hands and to work in unison with other small groups of managers who now enjoy a monopoly of other territory.

It is the enterprising firm of Jefferson, Klaw and Erlanger that has conceived the plan in question.

Very recently Mr. Erlanger communicated the idea to local managers in the various Southern cities whose cooperation would give the key to the situation. It is easy to perceive that once having obtained exclusive right to book in theatres of the larger cities, the small, intermediate towns, incapable of independent action, would be forced to join the combination.

It is understood that two or three of the managers addressed by Mr. Erlanger have endorsed the project; that others have not yet responded, and that one or two of the more prominent are debating whether they shall enter it.

Jefferson, Klaw and Erlanger, as is well known, control certain Southern business at the present time. They personally manage several theatres there and they have several road companies of their own.

From one of the managers to whom Mr. Erlanger has outlined the scheme the Mirror learns that the Southern managers are asked to sign a cast-iron agreement to place their bookings exclusively in Jefferson, Klaw and Erlanger's hands, for one year from May 1, 1915.

As matters now stand, managers in the South, as elsewhere, make some bookings themselves direct with stars and combinations, arranging their own terms thereon, and fill out their dates with the aid of one or all of the several booking agencies. And managers of combinations, in the same way, make their routes by direct application and through the exchanges. Neither the manager of a theatre nor the combination manager, as a rule, depends solely upon any one booking agency.

W. T. Kough, manager of a theatre in Charleston and partner of T. J. Davis in several road enterprises, who makes his headquarters in this city much of the time, was said to be one of the Southern managers who had entered into the agreement with Jefferson, Klaw and Erlanger. A Mirror representative saw Mr. Kough at his office, 122 Broadway, last Friday. He said when asked about the project:

"I don't think any such plan has been yet perfected. As far as I am personally concerned, I have placed the local management of my theatre in Charleston in the hands of my brother, and have put the bookings in the hands of Klaw and Erlanger—who have always done a part of my business—simply because the development of my road interests has left me no time to attend to these matters."

Mr. Erlanger, when approached by a representative of the Mirror on Saturday with reference to the project, said:

"We control a good share of the business in the South at present. This plan does not contemplate any special change in our present business or in the manner of doing it. I will say that it is now in an imperfect state, and I shall have nothing definite to say about it for a week or so. The main object in mind, however, is to so carefully make bookings that first-class attractions will not compete with each other or immediately follow each other, as they now frequently do."

J. D. Burbridge, manager of the Jacksonville, Fla., Opera House, who has an office at 1225 Broadway, was seen by a Mirror reporter, and at first professed entire ignorance of the scheme. Later, however, he admitted that he had been approached on the subject by Jefferson, Klaw and Erlanger, and had promised to give them his support, and in explanation of his reasons for so doing Mr. Burbridge said:

"For a long time the Southern booking has been a very difficult and unsatisfactory task, owing to the booking being in the hands of different people. Each of these people being ignorant of the others' plans, and being to a certain extent rivals, the bookings often clash, and it is a common thing to have two big stars playing the same one-night stand. Now, you can see at once that each of these big

stars hurts the other. This couldn't happen if the booking were centralized. Moreover, the handling of all Southern attractions by one concern would be a better guarantee to Southern managers that those attractions were good. As it is now, inferior shows are often foisted upon us down South. Besides, business could be done much quicker. No time would be lost in correspondence. The one exchange in New York would have the whole Southern circuit to play on, and know exactly how to distribute the business best. That is why I favor the proposition, and as Klaw and Erlanger have worked so hard to provide the South with good attractions, I think it is only fair that they should represent us. Of course, I am only speaking now for myself. I do not know if the other Southern managers will join."

"Then the scheme practically amounts to a monopoly of bookings by one concern?"

"Oh, no. Any attraction may ask us for time, even those attractions who now do their business through the other exchanges."

"But they must apply for time through Klaw and Erlanger?"

"Yes."

Much may be said, no doubt, in favor of such a scheme as that projected from the standpoint of those directly interested in carrying it through. On the other hand, much may be said in favor of the present methods, permitting as they do, independence of action and possessing the advantages of all the channels through which theatrical business is transacted.

The South has not so long enjoyed the visits of the principal attractions of the country that it can well face the possibility of keeping them out by reason of monopolistic exactions or restrictions. For it must be borne in mind that while first-class attractions are necessary to the prosperity of Southern theatre managers, the South is not necessary to first-class attractions, which, in the event of a "combination" there becoming a source of curtailed profits, would have the rest of our vast continent wherein to operate.

The matter is one that will bear public discussion, and the Mirror will be pleased to print the views of Southern managers, of combination managers, or of other persons whose interests are likely to be affected by the scheme. It will also be glad to set forth Mr. Erlanger's description of the details of the plan if, when he is ready to speak, he desires to explain them to the profession.

AMONG THE DRAMATISTS.

Dramatists are invited to send to The Mirror for publication in this column news items concerning themselves and their plays.

Charles Bradley and T. C. Valentine are collaborating on a play dealing with social and political life in New York and Washington.

Harry B. Smith and Kirke LaShelle jointly occupy a cottage with their families at the Highlands of Navesink, N. J. Mr. Smith is finishing Rob Roy, and Mr. LaShelle is planning the next campaign of the Bostonians and the Robin Hood company.

The new libretto by Harry B. Smith, music by Ludwig Engländer, will be produced by Thomas Q. Seaworth after the holidays.

Two new monologues by Charles Barnard will be produced shortly at Long Branch. Mr. Barnard is now at Long Branch rehearsing them.

Charles T. Vincent returned from Europe last week. He spent most of his time in Ireland, and has collected a quantity of material for a new Irish play.

It is said that an officer in the English navy is dramatizing for Reinhold Tree a story written by W. H. S. Atkinson, of Cleveland, O. Mr. Atkinson has written American stories for Chambers' Journal, Blackwood's, the Strand Magazine, and Tinsley's. His "Parson Jim," which appeared in Chambers' Journal, was dramatized and produced at Terry's Theatre, London, in 1889, and was successful.

Charles Klein recently hooked a six pound flounder in the Bay at Sheephead. Klein is an enthusiastic fisherman. By the way, most dramatists have their hobbies: Bronson Howard inclines to the bicycle, and the late Henry C. De Mille seldom cared to "talk play" while there was a chance of ringing in a discussion on chicken raising.

Many members of the American Dramatists' Club being absent from town during the Summer no meetings were held in June and July. But the rooms of the Club in Twenty-eighth Street have been frequented considerably by members. The next meeting will be held in September.

Mabel Paige will appear in a new piece called La Belle Marguerite, at Raleigh, N. C., during the last week of August. The piece is announced as an opera-comedy. The libretto is by James Anderson Russell, and the music was composed by Emma R. Steiner.

Several years ago Samuel Freedman wrote the libretto of a comic opera, the scene of which is laid in China. He thinks that after a slight rearrangement of the incidents it can be easily made a topical opera of the present war between China and Japan. Mr. Freedman is now looking for a composer to furnish the score.

William O. Johnson, of Chelsea, Mass., has written a three-act farce-comedy entitled Vassar.

NEXT SEASON.

Adelaide Randall will play the Chicago widow in Rush City.

Florence Roberts will continue to head the company supporting Lewis Morrison in Faust and Richelieu, playing Marguerite and Julie.

Frank P. Minelli will be orchestra leader for The End of the World.

Emma H. Curran will be in Katie Emmett's company.

Stella Blair has signed with Fred Robbins' Little Trixie company to do her dances.

Lillian Lawrence, Genevieve Beaman, Mrs. S. A. Baker, Juliette Downs, and Ethel Black will be members of Thomas W. Keene's company.

Sherman Wade will be a member of the McFadden's Elopement company.

Alexander McKenzie will go with Robert Downing.

Charles Willard and wife and Henry Pierson have signed to go with Milton Nobles.

Carrie Frances will be with The Cross Roads of Life company.

Belle Baron has been engaged for The Brooklyn Handicap company. William Calhoun will go with the same company.

John P. Carroll has signed to go with the Sport McAllister company.

Alice Blauvelt and Esther C. Moore will be with the About Gotham company.

Ada Shaw will be with the M. B. Leavitt company.

Wilton Taylor and Louis N. Glover have been engaged by the Dittmar Brothers.

Jay N. Binkley and Florence McKinley have signed to go with About Gotham.

Hugh Ford will be with A Ride For Life.

Maggie Fielding will be with the Sport McAllister company.

Adele Farrington has signed with the Calhoun Opera company.

Minerva Adams and Melytha Adams will go with The Dazzler company.

Lawrence Williams will be with the Slaves of Gold company.

Fanny Cohen has signed to go with A Summer Shower.

Amy Muller is working hard on the new dance she expects to introduce in A Black Sheep.

Lulu Muller has signed to go with Lewis Morrison's Western Faust company.

Bert Coote has been engaged for the leading comedy part in A Ride for Life company.

Miss St. George Hussey, the Irish character singer and dancer, is to play the part of Mollie Kelly in Conroy and Fox's new comedy, Hot Tamales.

George S. McFadden will be business manager of Clarence Arper's World company.

Marian Young, who played the leading part in The Masked Ball company No. 2 last season, will have the ingenue part in Charles's Aunt, opening at the Empire Theatre on Aug. 27.

Floy Crowell is to play the leading heavy character in Coon Hollow.

Josie La Fontaine is to play a juvenile role in Hot Tamales.

Among those who have been engaged for Walter Sandford's stock company are Victory Bateman, Annie Barclay, Lottie Williams, Harry Marshall, Charles D. Herman, Charles Nevins, Cyprie Palmont, and Frank Lander. Harbor Lights will be the first of the popular melodramas to be revived by Mr. Sandford.

Henrietta Lee will play a leading part in The Two Sisters.

Tony Williams has signed as character comedian with Ward and Volas.

Charles T. Vincent, while in Europe, engaged a quartette of mandolin players and Spanish dancing girls for William A. Brady's production of Mr. Vincent's new play, Old Glory.

Helen Blythe is to appear in a comedy called Reaping the Whirlwind, which is characterized by her manager, W. H. Wright, as "a proper sequence to Sowing the Wind."

Dolly Theobald and Frank A. Logan have been engaged by Charles J. Roberts for The Derby Macot, and not for The Derby Winner, as has been announced.

Hassam Ben Ali and his company of fifteen Arabs, have signed with Dave R. Lewis for Lost in Egypt.

Julia Hanchett will play the leading part in The Land of the Midnight Sun.

Adolph Jackson, last season leading man with Charles Frohman's Jane company, will play the leading part in Friends.

W. J. Loneragan will go with the Coon Hollow company.

Julie Calhoun will probably appear in a New York production.

The Chappelle Sisters will go with The Old Sojer company.

Lora Addison Clift will go with Lothrop's New England Circuit company.

Bert Coote and wife will go with A Ride for Life company.

William F. Courtensy will play light comedy and juvenile business with Milton Nobles.

Martha Conway will play the lead in Under the Lion's Paw.

Ben Hume and Alf Weathers (colored) are among the latest engagements for Primrose and West, with Charles F. Freeman as leader of band and Miles Jerry as solo trombone.

J. N. Binkley, tenor, will go with George Thatcher.

Albert Taylor will go with Robert Downing.



HOLIDAY-MAKING.

Walter Damrosch was the guest of Miss Furness, at Lenox, last week.

Stella Blair, who has been spending a part of her vacation at Commerce, Mich., will be at Mount Clemens in that State for the next two weeks.

Walter E. Herring is spending a few weeks in Atlantic City.

Maud Banks is enjoying life on Deer Isle, off the coast of Maine.

Henry M. Bennett, known as Pittsburg's millionaire manager, is spending the Summer in his beautiful place at Avon, N. J. Mr. Bennett's home faces Shark River Bay, and is accounted one of the most picturesque places in the State.

Marshall P. Wilder's concert at the Coleman House Amusement Hall, Asbury Park, N. J., was the great event of the season at that popular seaside resort, and netted the humorist a big profit. In the audience were Mayor Stuart, of Philadelphia, and Count Michkaewitz, the eminent financier, both warm personal friends of Mr. Wilder's.

Thomas W. Keene is seeing everything there is to be seen in Europe. He has already visited Ireland, Scotland, England, Switzerland, Germany and France, and writes enthusiastic letters to his friends here about everything he sees.

W. J. Fielding, of the Fanny Rice company, hurt his back while fishing recently, and was confined to his bed last week in consequence.

Charles A. Stevenson, husband of Kate Claxton, is at Newport in his cutter yacht, Devlin.

Charles Kirke has joined the colony of professionals at Asbury Park.

T. H. French is registered at the West End Hotel, Long Branch.

Manager John W. Norton, of St. Louis, Frank Murray, Bob Arthur and others are roughing it at Good Ground, on the Shinnecock Bay, L. I.

Maida Craigen has returned to Beach Bluff, Mass., after a visit to Boyd Putnam and his mother at their charming home in Annisquam.

Manager William F. Connor has been spending a few days at New London, Conn., as the guest of James O'Neill.

Henry Herman is spending the Summer with William Cullington at the latter's Summer home at Mamaroneck.

Howard Elmore is in the Catskills. He will be a member of Marie Barron's company.

Alice Fischer is spending the Summer at Bath Beach.

"Doc" Freeman, manager of A Railroad Ticket, spent his vacation at Asbury Park.

Queenie Vassar is said to be one of the handsomest women in Asbury Park.

The theatrical colony at Asbury Park will probably tender James J. Corbett a reception when he returns to his term in Deal Beach.

Ben Stern and William B. Gross saved a young woman from drowning at Asbury Park a few days ago. The young woman had a very narrow escape, and for a time it was feared that the nervous shock would prove fatal as she was subject to heart trouble.

F. A. Velington has been spending his vacation at Indianapolis, where he has been chiefly occupied with the brush and galleon and a safety bicycle. He wrote that Thursday is known among the professionals in Indianapolis as Miasma day, and that the two days of impatient waiting for its arrival serve to show what a blank there would be in the profession should there be no Miasma to look forward to.

Cora Tanner and her mother, Mrs. H. A. Skinner, are at Manhattan Beach.

Robert Hilliard is at Manhattan Beach.

Leonora Bradley is summing on the St. Lawrence.

Ben Stern spent his Summer holiday at Asbury Park.

William C. Andrews, formerly a member of Roland Keel's company, is the guest of Capt. Charles Curie, at Cornwall-on-Hudson.

Lizzie Evans is at Asbury Park. She will open her tour in Chicago about the middle of September.

Louise Hamilton, who is summing at Far Rockaway, is not only an expert swimmer, but has achieved an enviable reputation as a fisherwoman. Last Friday she captured one of the largest blue fish of the season.

Lewis Morrison and his daughter, Rosabel, will spend a few days at the seashore prior to the opening of their season.

William Sellery is fishing and boating on the Detroit River.

Minerva and Melytha Adams are spending the Summer with their brother and sister in Philadelphia. They have signed with The Dazzler.

Stella Chase Ainsworth is enjoying her holiday at Westport, Cal.

TELEGRAPHIC NEWS

CHICAGO.

A Cool Wave Benefits Business—
Half's Chronicle of the Theatres,
Plays and Persons.

(Special to The Mirror.)

CHICAGO, Aug. 6.

The arrival of a decidedly cold wave, which made light overcoats comfortable to those who have them, boomed business at the three open theatres here last week and the audiences continue gratifying in size.

The third edition of Aladdin, Jr., is on at the Chicago Opera House and the additions made, appear to please the people greatly. Standstill room has been the order of late. Artist Danerfield returns to the city next week and Director Hatchler soon goes away for a vacation. Norman, Burke, Mostyn, and the Misses Harris, Raymond and Crater are all making hits, while the two premieres have captured the town. Manager Henderson's new production for Aladdin is the most attractive I have yet seen.

Comedian Foy, a discharged chorus man, and two members of the Chicago Opera House staff became involved in a quarrel the other night and Foy cut one of the Chicago Opera House men in the face with a penknife. No one was badly hurt and the usual next morning apologies followed.

We have at least one thing in Chicago which you have not in New York yet, and the man who first introduced it to you will make a barrel of money. It is a pastime called "shooting the chutes." Boats holding eight people and guided by a nautically dressed sailor boy run on rails down a steep incline from a high point, over a bubbling waterfall, and strike the little ice-below, making three exhilarating dashes across the drink. Last Friday the members of the New Blood company took a tally for ride to the place, the party consisting of Miss Violent Paget (whom Mr. Lackaye says was christened by a stuttering minister), pretty Miss Lawrence, Mrs. Evans, Messrs. E. E. Holland, William Lackaye, George F. Nash, J. E. Seville, and Fred C. Warrick. Harry G. Sommers, of McVicker's; C. E. Frazier, of "the chutes"; Mr. Frauburger, and yours truly. It was a sight for gods and men to see Mr. Lackaye going down the chute wearing an American flag. The enterprise is making a world of money.

Archie Boyd was here the other day, and Con T. Murphy read to him his new version of The Country Squire. He read it in a hotel reading-room, and there were three country men in the room. Mr. Boyd opens in Albany about the middle of the month. He has secured an excellent company.

The mid-summer outing of the Forty Club occurred to-day, members and guests being entertained at Lake Park by the vice-president, Herbert C. Chaffield-Taylor. A jolly party went out in the special car.

Augustine Thomas' play, New Blood, grows better and better, and I think about the strongest yet from his pen. When a third man can write a play night after night in hot weather there is a good deal to it. Business at McVicker's is improving steadily.

Charles's Aunt opened its farewell week at Humber's last night, and it will say good-bye next Sunday evening to make way for the opening of the theatre's regular season with the Lyceum company in The Amazons the following night. Manager Harry J. Powers is in New York to consult with Manager E. F. Johnson.

The Columbia, the Grand, and the Schiller are all dark yet, and the three open houses are doing remarkably well.

Harry Young, of the Chicago Opera House executive staff, has gotten up a unique ad. in the shape of an imitation postal and addressed on both sides to "Dear Mr. Aladdin, Jr., Chicago Opera House." These are scattered about the streets, and everyone picks them up.

Charlie Richards, treasurer of Francis Wilson's company, was here the other day and left for New York City. The company given of him with more jewelry at the end of the season. It is thought up by him to look like the show window of a colonial loan bank in a few years.

The Humber's roof garden is doing very well. Two extra spectacular shows were given there last week, and large crowds went up to witness the great lumber yard fire. John C. Leach has been playing an engagement there. He thinks that China will win in the war with Japan, but I believe he is prejudiced.

Mr. Frauburger, of the Jolly-Open secretary of the Forty Club, declares that he is really entitled to the name of Chicago model awarded him, he being the latest active newspaper writer born in this city. He is, or he could not compete, as he was not at the picnic, and I told him I was entitled to the medal on the ground that the picnic was the first function I had ever attended at without meeting him.

Speaking of picnics, the Elks' annual outing, arranged on account of the railroad strike, is to take place at Burlington Park on Aug. 14, and a great time is threatened.

Some interesting news occurred during the week as to those of Santa Nell, Olive Olsen and Gipsy M. B. the latter from Charlie Plunkett, who is in East Orange. Mr. Plunkett also calls my attention to the fact that a New York judge had ordered a bill of particulars in a breach of promise case brought by a Miss Nellie Kidney. He is inclined to believe that this lady, who is in such a stew, is a sonneteer. Jim Ward sends in Miss Fae McCreary. She is a beauty.

Wright Huntington writes all the way from France to direct my attention to the following names appearing on the roster of Gustave Frimont's new force: Mamie de Campi-Hamilton, Mary and Ethel Robinson, Ira E. Hottel, E. J. O'Brien, H. A. O'Brien and Elton Wagon. Huntington and his wife (Florida Kingsley) have signed with Louis Aldrich for his revival of My Partner, and leave France for the East to-day.

Frank Hall's Casino opens with continuous performances Thursday. Work goes rapidly forward on the Water Circus and Water Carnival building. The Summer night concerts are doing well at Humber's. The weather continues cool, the strike is off, business is picking up and we feel better.

"BIR" HALL.

CLEVELAND.

The Lyceum Opens with a New Play—
The Boston-Lane Company—
Stages of Spectacles.

(Special to The Mirror.)

CLEVELAND O., Aug. 6.

The Lyceum Theatre opened its preliminary season last Thursday evening with the initial production of a new melodrama entitled The Temptation of Money. A large audience witnessed the first performance. It has three realistic scenes, the most notable being the plunge of an electric street car into a river, and the electrocution chair in Sing Sing prison. The specialty business was well taken care of by Dan McCarthy as the policeman and John J. Murry, the colored comedian. Alma Kelle, one of the authors of the play, was the sobriette. It did good business.

A Summer Shower was presented to-night at the Lyceum Theatre before a crowded house and was well received. Arthur C. Sidman heads the company, assisted by little Annie Loughlin, the child actress, and others. The play remains all week, and will be followed by The Charity Ball the first half and Low Duckstader's Minstrels the last of next week.

A fashionable audience filled Hainorth's garden Theatre to-night, to hear the Chimes of Normandy sung by the Murray Lane Opera company. The cast included Miss Lane, Mac Bruce, Henry Hadden, J. K. Murray, and William Wolf as Gaspard. Nell Lawrence next week.

W. F. Rochester, who has been stage manager for the Murray Lane company, left Saturday to join the Dan McCarthy Opera company in New York. Governor William McKinley and wife, with a

party of friends, occupied a box at Hainorth's garden Theatre last night.

Frank H. St. Clair, who has been treasurer of H. R. Jacobs' Theatre for the past year, will occupy the same position for Mr. Jacobs at Syracuse, N. Y., the coming season.

Manager Frank Drew, of the Star Theatre, who has been spending the summer on his farm in Girard, Pa., has booked some strong attractions for next season. The Star will open on Aug. 27. H. R. Jacobs' Theatre will open on Aug. 30 with a new manager and treasurer.

Colonel William Moxon, the advertising agent of the Lyceum Theatre, is back at his post, after filling a like position for Hainorth's garden Theatre. George Snow takes his place at the garden.

Charles Stumm, press agent of the Star Theatre, has been spending his vacation in Buffalo and Painesville, O.

W. H. Stumm is now treasurer of the Lyceum Theatre.

Harry Jacobs, assistant treasurer of the Duquesne Theatre, Pittsburgh, was in town last week visiting Edwin J. Mense, treasurer of the Duquesne, who has been acting in that capacity for the Murray Lane company.

T. F. Kira, Jr., treasurer of the Alvin, of Pittsburgh, was in town Saturday.

A Wild West Show and Spanish Bull Fight will be the attraction at Cable Park next week.

WILLIAM CHASTON.

BOSTON.

Two More Shows Opened—A New
Opera Produced—Boston's Company.

(Special to The Mirror.)

BOSTON, Aug. 6.

With the Bowdoin Square's opening on Saturday, and that of the Howard Athenaeum to-day, two more houses fall into line. Other houses will open as follows: Grand Opera House, Aug. 13; Boston, Aug. 13; Columbia, Aug. 25; Lyceum, Aug. 27; Hollis Street and Park, Sept. 5.

The opening play at the Bowdoin Square was The Power of Gold, which was well received by a large audience. Lost in New York follows next Monday, and will bring a new set of living pictures.

Davy Jones is nearing the end of its run at the Museum, where, however, it will hold the stage all the present month. Dan Daly has been compelled, on account of illness, to give up the part of Commodore Shay, and E. E. Graham will be his successor.

Wile, Pizar-Worin, whose artistic success with L'Enfant Prodigue was so marked here last Fall, is the leading feature of the week at Keith's New Theatre. The living pictures are tremendous successes, and the new bill is excellent.

The Howard Athenaeum opened to-day with a continuous performance which included living pictures, business, and good operations. The appearance of the house has been greatly improved.

Continuous performances also went into effect at the Palace to-day. The house will play combinations as heretofore, and the supplementary variety will be between the regular performances.

Jack Tucker in A Barrel of Money is the attraction at the Grand Athenaeum.

W. C. Wainwright, a new opera by Stanislaus Stange and Julian Edwards, was produced at the Tremont, and will run for an indefinite period. The principal parts were as follows:

The Baron de Grum..... Charles Dickson
The Countess..... George C. Bonifacio, Jr.
The Duke..... William McLaughlin
The Prince..... Clifton Sider
The Queen..... Laura Joyce Bell
The King..... Camille D'Arville

The Baron de Grum is a character who, on his handsomely birthday, by his own order, had himself twenty-five years of his age. This he becomes conceivably 75, and at years old, when his young bride, who has married him from a sense of duty, fails to love him and tries to give him a fourth time, which he fears will cause his death, but at last, for the fourth time is given of love and life of duty as he is. As the first night, the first act gives promise of an excellent piece, but the designs of the second and third acts is so drawn out that the piece becomes stupid and is only saved by the excellence of the music which Julian Edwards has composed and the cleverness of the actors, Francis, judicious, and a lot of it, and it is unquestionably made the past a popular success.

The honors of the performance fall to Laura Joyce Bell, who, although not the star, is the most interesting person in the company. Her impersonation is a delicious one and made a great hit. Charles Dickson is exceedingly artistic and plays the Baron in his four different parts with marked success. Camille D'Arville's part is not worthy of her, but new music is to be added which will improve it.

The piece will be taken on a tour of the country from the Tremont and will be at Adams' Theatre, New York, next spring, after which it is proposed to take it to London. Messrs. Stange and Edwards are considered to be the best producers for this company to be produced when Wainwright comes to prove attractive.

Mrs. John Newton is noted as the new woman ship of the North Shore. Her stylish outfit is seen about Beverly and her tandem driving is remarkable.

Mr. and Mrs. Joseph Hart stepped in Boston on their wedding tour long enough to witness a performance of Davy Jones at the Museum. Then they went to Vinal Haven, near Bar Harbor.

C. A. Ellis, the manager of Music Hall is at Poland Springs, Me., for the remainder of the summer.

Mark Price, who is now at Wintthrop, is engaged to support Marie Burroughs next season.

The Young America company is now rehearsing at the Columbia, where the season will open on Aug. 25. The principals are Joseph E. Whiting, Stephen Stanford, E. F. McClintock, Frank Nelson, E. E. Hume, C. J. Jackson, Louis Haines, W. Talbot, Burke, Elmer Carter, Marie Dorey, and Acres. Frank E. W. McDougall is the manager and W. F. Blaine will look after the advertising interests.

James J. Armstrong, of New York, will take out the Boston Howard Athenaeum Star Specialty company this season.

And now it is said that Tabasco, instead of playing a concert at the Park, will be there for a single week beginning Sept. 5.

Walter Pennington, of Cambridge, is engaged for Lewis Harrison's company.

George A. Ott and his company have been rehearsing The Star Theater at the Chelsea Academy of Music.

Ed. W. Parker, ticket agent at the Boston, has been passing his vacation at Great Play with John Page, of The Black Crook company.

Henrietta Lander and her mother have been visiting friends in Boston.

Edith Wintthrop, of Nat Goodwin's company, has been passing the summer at Great Play.

E. F. Abel, general manager of E. F. Keith's theatres, made a flying trip to Poland Springs, Me., where Mr. Keith and his family are.

George K. Lotthrop sails from Liverpool for this country on Thursday.

stage will be built by Peter Henderson. It is barely possible that an auditorium may be erected in the lot at the rear of the Castle Square, but plans have not been completed.

N. J. Barrett, of the Museum, has been at Centre Harbor, N. H., for his first vacation in six years.

John I. Barrett, a young newspaper man of this city, is engaged to play the juvenile role in Across the Mississippi.

The Boston Drummer, by Carrie W. Colburn and F. W. Gerry, will be produced at Bedford on Aug. 17.

Louisa Dean Bradford has gone to New York to engage the company to support her in a new comedy next season.

Mamie Gifford has recovered sufficiently from her recent illness to go to Sharon.

Frank Carline Griffith has arranged the tour of Missouri, which will open at Bangor, Me., Oct. 1. A comprehensive tour of the South will be made.

The Lyceum Theatre company of this city—no connection, by the way, of the Lyceum here—stranded at Derry, N. H., last week. The company had been in the Derry house and had done good business, but C. G. Dixon, the manager, left town during the performance, a taking all the money and leaving bills unpaid. The actors were unable to pay their bills and their trunks were attached.

Louise Macintosh has gone to Long Branch for a few weeks.

ST. LOUIS.

The Grand Opera Company—The
New Grand Opera—The
New Management—Stages.

(Special to The Mirror.)

ST. LOUIS, Aug. 6.

To-night The Black Hussar was put on at Urig's Cave. Charlotte Maconda, May Baker, Gertrude Lodge, Barron Berthold, Douglas Flint, Charles Drew, William Steger, and Minnie Bridges were seen in the prominent roles. The new series of Living Pictures made an sensational hit as did those of last week. The attendance to-night is big.

Last night commenced the closing week of the season at Terrace Park, and Clover was put on with Helen Bertram as Stella. Her artistic performance in the leading roles had much to do with Manager Hagan's successful season. Felicia Evans and Messrs. Farnhill and Lodge, Dana and Ling have also made the best kind of records. The Bohemian Girl will alternate this week with Clover, and the season will close next Sunday night. Mrs. Rosebud, who has made one of the hits of the Park this week, gave "What Cheer?"

The Union Trust Building Roof Garden and Casino has already secured a lasting hold on the people as a comfortable place of amusement, and commenced its second week to-night with several of its last week's successes and many new ones. The American, George Charles, the Richelieu, Fred Eldridge, Ed. Howell, and Belle Black are the attractions this week. Several nights last week the seating capacity was taxed.

Urig's Theatre, under the new management of J. D. Higgins, three open its doors yesterday afternoon with a drama and continuous vaudeville entertainment. John A. Sawyer, Urig's manager, has given twice yesterday and will be continued, and in addition a specialty bill. There was a big audience present all day yesterday.

Manager Hagan's season at Terrace Park has been so successful that he is already negotiating for next season.

Alfred Johnson left last Wednesday for New York.

Heaven Von Dornow closed her season at Urig's Cave last Sunday night and will leave for New York this week.

Several special benefits have been arranged for Terrace Park this week. To-night the Strimmers have full possession. Thursday the Knights Templar will have a benefit, and next Saturday, the City Drummers will have their second one.

Manager Hagan will open the Hagan Opera House as a high class, popular price place of amusement on Aug. 25.

The Derby Winner company arrived last Wednesday, and immediately went to rehearsing.

Seventeen George Sherman, of the St. Louis Baseball Club, last week was presented by the members of the club with a very beautiful gold watch, chain and charm. Mr. Sherman scored his last game for them in this city, for in a few days he leaves the city and goes out as advance representative for The Derby Winner.

The members of The Derby Winner company were the guests last Tuesday night of Al. Higgins at the South Side Race Track, and afterwards were entertained by him at Carver's Garden.

But now comes here with the Lily Chums on Sept. 5. His wife, May Baker, of Urig's Cave company will remain here until after the event and will then go to her home at Columbia, O., for the winter.

The Urig's Cave company will play three weeks more ending on Aug. 25.

Kate Boucvar is in the city visiting her parents.

A number of W. W. Waters' friends are getting up a testimonial benefit to be given him prior to his departure for New York on Sept. 5, at Urig's Cave, where he has been treasurer for several seasons.

W. C. HOWLAND.

PITTSBURGH.

Temptation of Money—The
New Grand Opera—The
New Management—Stages.

(Special to The Mirror.)

PITTSBURGH, Aug. 6.

Temptation of Money scored a success at the Bijou. The play attracted a packed house. Slaves of Gold next week.

Mr. Davidson's Burlesque company drew two good houses at Harris'.

The Academy of Music will open season next Monday with Albert's London Empire Entertainment.

World's Museum and Theatre (Allegheny), under the management of J. W. Flecker, opens on Aug. 15.

J. W. Wallacher is now general agent of Cleveland Circus.

George H. D. Walker and wife have returned from Philadelphia.

Harry Davis' Eden House opens again on Aug. 15.

Ed. McDougall left to-day for New York to join The Danger Signal company.

George Burton, of Burlew Brothers, was here on Thursday visiting his folk.

George C. Jones leaves for New York on Saturday to attend rehearsals of his new play, The Bachelor, and to attend the opening of his play, in the House of the Court.

Barton Gallagher, dramatic critic of the Pittsburgh Post, will be present agent for Manager Will's East End Theatre.

JOHN CROWN.

PHILADELPHIA.

The Grand Opera Company—The
New Grand Opera—The
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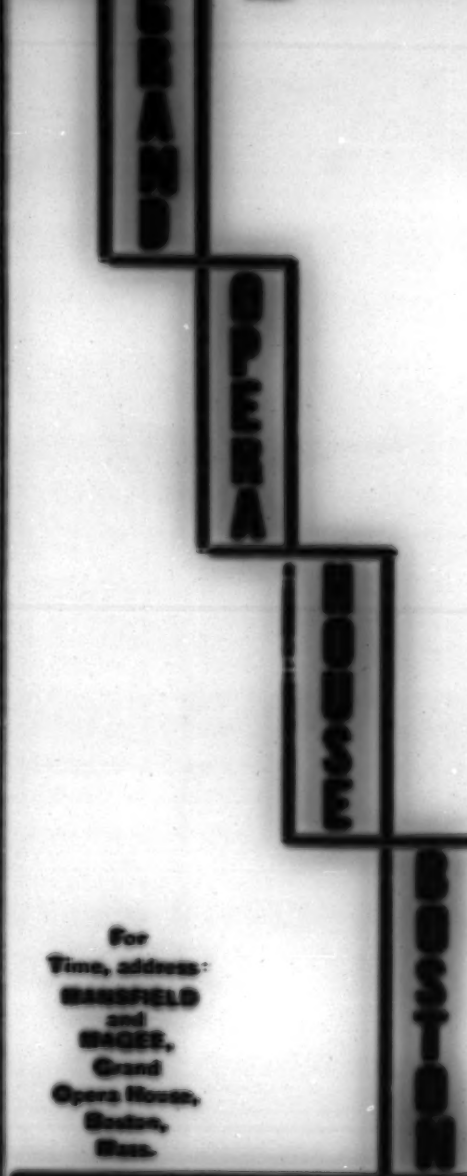
Business at the Grand Opera House continues but moderate. If the attendance does not improve the season will be curtailed.

The spectacular production, Destruction of Hierusalem, began its eighth week this evening with no sign of diminution of interest upon the part of the public.

Charles Yale has been rehearsing his Devil's Auction in the Auditorium all week, and his season will open at Gilmore's next Saturday night.

The National will reopen on Saturday night, to

Will open its 7th season, Saturday evening, Aug. 11, with a change of management and such changes in policy and the quality of attractions as warrant the assertion that business MUST be done.



For
Time, address:
MANFIELD
and
BAGG,
Grand
Opera House,
Canton,
Mass.

gunning with On the Humber, a scenic effort by E. K. Stephens, for the first time on any stage. The leading people are Mark Leach, Charles S. Russell, Frank Bush, John Deane, John Walsh, J. M. Buckner, Victor Hennessey, Lewis Brown, Irving Williams, Isabel Ward, Helen Huntington, and Steve Brodie, if he has sufficiently recovered.

The Lyceum will reopen on Saturday, the attraction being Misses' Burlesque company, with living pictures. Manager J. Jones returned to the city early last week.

The Lyceum will commence its season on Aug. 15. The Lyceum will be the opening star. W. W. Worrell is in town, but his associate, W. W. Taylor, still lingers on the coast of Maine. All the principal attractions remain as heretofore.

The People's Theatre will commence its season on Aug. 15. The attraction will be Frank B. Day's Show No. 1.

Matthews at Gilmore's Auditorium instead of being Tuesday, Friday and Saturday, as heretofore, will be changed to Monday, Tuesday, Thursday and Saturday. This will make one additional performance on the week.

Foreman's Theatre will commence its season on Aug. 15. Connections to still in the city visiting. Her husband, Sen. E. Foreman, is in New York attending to business.

HOWARD RICHMOND.

COLUMBIA.

John C. Varian, manager of the Music Hall at Plainfield, N. J., will open the season on Sept. 5, with Charles Dickson in Ince. He has booked an excellent line of attractions, including rep. E. B. Russell, Louis Aldrich, Harry Wainwright, of Corliss, Alabama, S. W. Wind, Charles's Aunt, The Bostonians, Primrose and West, Hermann, Willie Collier, A Trip to Chinatown, and The Spies of Life. Mr. Varian will give three subscription benefit concerts during the season. Some of Victor Hennessey's season second engagements, and Ned's head have been secured. The house will be entirely redecorated.

The new High Street Theatre at Columbus, O., will open by the opening. It is said that it will be the handsomest theatre in this State.

Mrs. Clay Clement wishes to inform the public on that she has divorced from her husband, and that any rumor to that effect is false. Mrs. Clement is in this city preparing for next season. Her future is occupied in literary pursuits.

Edwin P. Milton, manager of The Little Spectacular, reports the prospects as very gratifying. He will open season at Catehill on Aug. 25.

The Portland chamber from this city on July 25 had an opportunity the New York contingent of the old and famous company on route to Greenville, on the Atlantic Coast, where the organization began rehearsals last Wednesday. Officers of the company, presided from the White Mountains and all about Maine resorts. Harold Cox and assistants were installed at Portland in charge of the special advertising car furnished by the Maine Central Railroad, on Monday, and proceeded to bill the entrance of the car, which will call on Mr. Golden, who has been doing at Portland lately, but a substitute taking table last week. A big risk is said to have been taken.

Jack Birch has resigned as business manager of Garrick and Collier's The Crown Road of Life company, and will go in advance of the Marie Tarny Grand English Opera company.

Marion Riddell, who will be a member of the Patriotic company, has returned to her home in Buffalo.

Harry Woodruff, who announced the stage to study last, is at Quonset for the summer, where he is said to be studying night and day with his tutor.

Charles O. Richardson, who is in connection with J. Stark in to manage Little Brown next season, has gone to Chicago.

AMERICAN REPRESENTATIVE IRISH COMEDIAN.

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PROFESSIONAL DOINGS.

It is said that Davis and Knoch arranged a quartette of colored singers for their show in Dixie on the strength of a photographic reproduction of their singing, aided by photographs.

Jack McAniff, the pugilist, and Catherine Rose, professionally known as Pearl Luman, a vaudeville performer, were married at the Hotel St. George, Brooklyn, last week Monday night, by Civil Justice Edward C. Murphy.

W. McWilliam has leased the Davis Opera House, Clinton, Ia., and will manage it for a year.

The Park Theatre company, of Butler, Pa., has been chartered at Harrisburg, with a capital of \$5,000.

James W. Ringrose has become lessee for three years of the Opera House at New Britain, Conn.

Wendy Maddox, known on the stage as Trisie Bennett, shot herself fatally at Hot Springs, Ark., last week Monday. No cause for the act was assigned.

Maggie McElvaine and Joseph R. Parrish were married at Detroit on July 25.

George W. Field, colored, who was indicted on a charge of robbing William H. Crane of \$2,500, pleaded not guilty in the Special Sessions last week. He pleaded guilty, however, to the charge of receiving \$250 from the actor's valet, William H. Bell, who committed the robbery, and is now serving a five years' sentence for the theft.

Patchogue will have a new theatre, built by local business men, with a capacity of 600.

Jennie Joyce and Philip Daly were married at the Town Hall, Long Branch, on Tuesday last, by Justice of the Peace Van Dorn. A religious ceremony will be performed later.

C. Herbert Kerr, after spending his vacation in his country home in Nebraska, is now at West Plains, Mo., where he is composing music for the production of "Our Goblins." He will soon be in New York, where he will write and direct new music for Sanger and Botthner's revival of "A Bunch of Keys."

A man named Bush, director of the programme of Home and Cushing's Circus, shot George Vance, the boss caravanman—a negro—at De Witt, Ia., several days ago. The assault was the result of an old quarrel. Bush escaped. A warrant for his apprehension was issued for him. Vance was probably fatally injured.

One of the scenes for the new play, "Mosswood," is described as very handsome. On the left are the pillars and facade of an old Southern mansion, with its grand veranda, while on the opposite side is given an interior view of the kitchen where the old darker "mammy" presides over the burning pot. Shading it all are noble trees with long, trailing, pendulous moss, while in the distance may be seen a shimmering river and the city of Charleston, b. cited by a gorgeous Southern sky.

C. Bert Downing and his manager, W. D. London, were in town last Friday.

Thomas Q. Seabrook arrived in town last week.

Daniel Shelby, manager of Music Hall, Wilkes-Barre, Pa., has returned home.

Jeanette Bageard has closed with The Passing Show to go with him.

Charles A. Feinler, manager of the Grand Opera House, Wheeling, W. Va., is in town.

Madge Leasing, who is a prominent performer in The Passing Show and on the Casino roof garden, has been granted a two weeks' vacation by Casey and Leasing. She will introduce new songs and dances on her return.

The company that will appear in A Crazy Lot will include: James R. Adams, Pearl Raymond, Betty Fay, or Adelaide Butler, Tona Burgess, Jennie Colby, Ruth, Edw. Colby, Eliza and Solis, George Mullin, Joseph A. Kelly, A. S. C. Butler, Walter Morgan, Edward F. Galligan, stage carpenter; James C. Davis, proprietor and manager, Paul H. Irvine, advance agent; and Orville L. Mayhew, musical director. The season will open on Sept. 2 at Haverstraw, N. Y.

A White White Flag will open in Chicago, thence to Washington, D. C., opening in this city in October.

Tom Denier has arrived in New York for the purpose of completing his organization for next season. Humpty Dumpty Up to Date will be extensively produced, and with some of the strongest specialty artists in the profession.

Walter Sanford's stock company will open the season of the Columbia Theatre on Aug. 21. The company includes: Victor Bateman, Annie Barclay, Lettie Williams, Harry Marshall, Charles D. Herman, Charles Nevin, and Frank Lander. The play will be "The Lights."

J. S. Murray, representing F. H. Shunk, who has been in town recently engaging musical talent for the Calhoun Opera company, has returned to Chicago. Mr. Murray says he has several surprises for next season.

Stephen Driscoll said to be an actor of this city, associated a new paper advertisement on April 10 calling for a man to act as agent for an alleged celluloid company. Driscoll was asked to furnish a representation of the company, and who gave his name as Richard Watson to the New York County Bank, where he deposited \$200. A few days later, being unable to learn anything about his prospective position, Driscoll went to the bank where he found that his \$200 had been drawn out by him. Driscoll pointed Watson out to detectives on Saturday evening Broadway, and he was arrested. He denied Driscoll's claim, and said he was Thomas L. Driscoll, a theatrical manager. He was held in \$5,000 bail.

Tom Denier returns to Chicago to-day (Tuesday) after a ten days' visit to this city. While in New York he secured the best legal talent to protect his ownership of Humpty Dumpty Up to Date, which he purchased of the late George L. Fox. In addition to his proprietary right, Mr. Denier claims to hold the copyright of Humpty Dumpty Up to Date.

Steve Brodie, who is to star the coming season in a play called On the Bowery, was stabbed in front of his home, 22 Bowery, on Sunday night. The stabbing was done by William H. Hickey. The wound was the result of taunting remarks on the part of Brodie, who after the affair was taken to St. Vincent's Hospital. It is thought that he will recover. On the Bowery is billed for production at Philadelphia next Saturday night.

Ellen Vockey, who is spending the Summer at Asbury Park, has become a great favorite at that resort by her dramatic recitations and musical work. Miss Vockey writes that she has received a score of letters to her advertisement in The Mirror and a number of good offers for next season, but has not signed as yet.

Palmer Cox's Brownies will be presented for the first time in Philadelphia on Oct. 15. Fred Perkins is the musical director. Charles Giers, of Baltimore, is at work on the scenery. Robert Carter is making the properties. Benjamin Birch is designing the costumes, which are being made by Paul Vernon. Carl Warner is arranging the dances, and Ben Teal will direct the production.

Klaw and Erlanger are making a route for A. W. Palmer and E. E. Rice for the original Kilnsey Living Pictures. In St. Louis they will be presented at the Exposition Building in conjunction with Sousa's Band.

George H. Rickards and wife (Martha Conway) will play a special engagement at Rockville, W. Va., next week.

A. H. Westfall says the outlook for Joe Orr's starring tour in The Star Gazer is very flattering.

Louis Aldrich will open his tour with My Partner at the new Park City Opera House, Bridgeport, on Aug. 15, and will play Labor Day week at the Grand Opera House, Boston. His company will include Theodore Hamilton, Wright Huntington, Ray Browner and others of strength and note.

Etta Kead has resumed her duties as leading lady of the Carle Parton company, after several weeks' illness, during which she underwent a surgical operation in the hospital at Winnipeg, Man.

Franklyn Hagild is on his way home from Paris. Tennessee's Partner will open season Sept. 10 at one of the Broadway theatres.

The third annual tour of the Maude Hollman company opens at Cortland, N. Y., on Aug. 27.

Ben Hendricks, who went to Europe with Corbett, returned to New York on Monday.

Richard Golden's farewell to the stage as Old Jed Prouty begins in earnest at Greenville, Mooshead Lake, Me., next Monday. The tour of Maine State will cover a period of three weeks. Tours of New Hampshire, Vermont and Massachusetts are to follow in turn.

Augustus Thomas' new play, New Blood, will be produced at Palmer's Theatre for a run on Sept. 10. The rumor that H. R. Jacobs has secured the Academy of Music at Rochester, N. Y., is erroneous.

Harriette Weems will arrive in New York from Baltimore on Thursday to see the finishing touches put on the scenery for Romeo and Juliet, which she will produce on her Southern tour, and to select properties, etc. Miss Weems will be a guest of the Glee House while in the city.

Charles Dickson will produce his new play, A Jolly Good Fellow, at the Academy of Music, Washington, D. C., on Sept. 2. His company will include George W. Barnum, Charles Marbury, Frederic Backus, Lillian Burkhardt and Lansing Rowan.

The Danger Signal, which will go out again under the management of E. W. Abram, will open at Lewiston, Me., on Labor Day.

Forrest Robinson, Thomas H. Burns, and Mabel Bert have signed with Jacob Litt for in Old Kentucky.

Lulu Tabor succeeds Bettina Gerard in the leading role of one in Old Kentucky company, and Laura Hart leads the other company. One company goes to the coast, and the other is booked for a long run at the Boston Theatre.

Oscar Hammerstein is making several alterations at the Harlem Opera House. The cafe on the West side of the entrance has been abolished. Upstairs two floors have been torn out and a music hall formed, in which vaudeville entertainments, concerts and lectures will be given during the season.

The Marie Tassary Grand English Opera company will number over 125 persons. It will be under the sole direction of Charles H. Pratt. The season will open at the Park Theatre, in Brooklyn, and the leading cities of the United States and Mexico will be visited. The list of artists in support of Miss Tassary includes Emma Emma, Sophia Komari, Helen Von Donhoff, A. L. Taylor, Payne Clark, William Mertens, Arthur Seaton, William H. Hamilton, William Schuster, and Emmeric Morreale as conductor. Jack Hirsch will be the man in advance.

Colonel Robert G. Ingersoll gave a lecture at Saratoga last Sunday evening, and is booked to speak at Atlantic City on Aug. 26.

Warren Fahan last week characterized an English aristocrat at Proctor's. He uses the *sons de tambour* of Wolfe.

AMONG THE AMATEURS.

An opera company for local entertainment is being organized in Utica.

Virginia was produced at Tacoma, Wash., recently by amateurs, for the benefit of the late state Fair, and Colonel W. J. Fife, who is soon to adopt the professional stage, appeared in the title role. Of his performance the Tacoma Ledger says: "The work of Colonel W. J. Fife is far and away the best he has ever done. His conception of the part seems to fit the character painted by Sheridan Knowles better than that of any actor who has given the play in Tacoma. There was an absence of rant that was marked. In its place there was acting that showed far more than the workings of a strong and noble mind. In the forum scene especially was Colonel Fife good. There he did not prance up and down the stage in wild, impetuous rushes, but instead presented the character of a man laboring to contain himself. Then finally he breaks forth in one mighty burst after he is Virginia, dashes out of the theatre, and the Tacoma Ledger says: "The work of Colonel W. J. 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